

Shine on, Nabokov

Celestial keys to Pale Fire

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Veljko Damjanović

Author

Ljiljana Ćuk

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INTRODUCTORY WORDS

This study has two basic theses:

1. The novel's lexicon ensues from key words related to the heavenly representation of a clockwork toy – the Ploughman (the Boötes constellation) and the Big Dipper.
2. All the voices belong to one narrator – V. Botkin.

Allow me to expound on that:

1. Just like DNA that makes up chromosomes which are interwoven into 4 bases, *Pale Fire* is also coded from two lexical nuclei pertaining to the Ploughman and the Big Dipper. These nuclei, resembling some sort of Big Bang, explode into lexical clusters by means of the system of synonymy, homonymy, homophony, etymology, etc. The super genius Nabokov thus made a vocabulary so abundant that any novel can be written with, regardless of the subject matter. It is very likely that no word was left unplanned in this novel. Thereby I am not referring to the so-called functional words (“and”, “or”, “if”, auxiliary verbs, and similar). The fact that not all the words have been referred to in the study in no way signifies that they are unlinked within a system. Furthermore, it merely means that their genesis was left undetermined. Just like there are blank spaces in the Mendeleev Periodic System for atoms still unfound, thus certain lexical

units, whose sense and use are not perceived here, originate from a lexical nebula surrounding key words as well.

Therefore, what should the function of this lexical spectacle be? Which ingenious idea this apparatus should be used for?

2. The answer lies in the second basic postulate of this study, which is: Only one omnipotent, omniscient and omnipresent narrator exists in *Pale Fire*. His name is **V. Botkin**. Every particular character in the novel is basically he himself. In seeking the “lining of time”, Vladimir Nabokov realized that, expressing itself in different forms, the Oneness only exists. “*Pale Fire*” is an artistic transposition of this metaphysical insight. By observing the nature and the world, Nabokov becomes aware of “the blissful bond” between himself and “all of creation”, and “realized that the joy... was breathed around... everywhere... that the world does... represent... the shimmering bliss, beneficent trepidation, a gift bestowed upon us and unappreciated” as he said in the short story “Beneficence”.¹⁾ Thus, imitating the Greatest Artist, concealed in everything, he created the demiurge of narrative universe hidden beyond all masks.

On the lower ontological level of the narrative, the level of Botkin’s fictitious characters, i.e. multiplied copies of himself, the logic of the story works perfectly. And not only is it high gloss polished, but it can also be self-sufficient. (For all those who are satisfied with such solutions.) I, however, like you, am interested in the real author of this universe.

The theme of this study is not, thus, the lower narrative-ontological level of PF with the theme of John Shade’s murder. Those interested in who really killed John Shade should seek for the murderer of Iris Acht. The overtone and the subtlety of this co-

1) Short story “Beneficence”. *The Stories of Vladimir Nabokov*. New York: Alfred Knopf, 1997.

nundrum will boggle the mind and make every decent seeker's soul soar into pure bliss – for the real artistic quiver lies not in the final solutions but in passing through the torments of revelation. So far we have learnt it from Nabokov if not otherwise.

Notes:

1. It should also be pointed out that this study merely opens the stellar gates of Nabokov's colossal work, offering an introduction into a new interpretation of this novel. Furthermore, numerous mysteries have yet to be shed light on.
2. Instead of copy and paste textual proofs from the digital book format (see "Web of sense"), here is used an open resource *Pale Fire Concordance* by Matthew Roth (Messiah College, Pennsylvania, USA), to whom I hereby express my sincere gratitude.

INTRODUCTION

The novel *Pale Fire* consists of four parts. This quadriplicity creates a pattern which is repeated on other levels as well. The parts are the following: Foreword, Poem, Commentary and Index. The form is clearly structured and creates no dilemmas.

The novel starts with the Foreword, whereupon we meet the first person narrator – Charles Kinbote. Kinbote is the editor of the critical edition of the poem *Pale Fire* which was written by his colleague at the university – the poet John Shade. Kinbote narrated his story using grandiose and at times seemingly gratuitous footnotes to the verses of Shade’s poem. Supposedly, he is the exiled King of Zembla – Charles Xavier the Beloved. The narrator interlinks the story about the last months of the poet John Shade with Zemblan motifs (Shade, in whose neighborhood Kinbote lives, was killed at the end of the novel).

Based on the logic of the text, John Shade wrote only the poem. In keeping with this reasoning, the author of the remaining three parts is Charles Kinbote. However, the world created by the poem and the narrative swarms with odd interrelated elements, which point to the hidden meaning of the novel as well as various “authorial” possibilities. Ever since *Pale Fire* was published, it has been stirring up debates on the subject of internal authorship. Is the author of the entire text Shade or Kinbote? Or is it V. Botkin, the deceptive scholar from the edge of the narrative?

There are a number of reviews regarding authorial solutions given by researchers, about which the readers are to inform

themselves elsewhere. The solutions are numerous and various, and there is an explication for each and every one. However, the answers to the riddle of this novel are precise. The key is in the stars, which grant answers to the major issues Nabokov has set before us in “Pale Fire”: where the “crown jewels” are, who the internal author is, but also, who the mysterious Dr. Sutton is.

Thus, let us cut to the chase. Excellent appreciators of excellence, the mechanism that unlocks the novel is Shade’s toy from the basement. Furthermore, that **toy is a representation of two northern constellations in miniature.**

But before elaborating on these claims any further let me be permitted to add a word or two on the structure of the book in front of the reader.

This study consists of four parts: **The first** part explains why the clockwork toy is the narrative mechanism of *Pale Fire*, pointing out the myths in the lexical core of “Pale Fire” concordance and providing introductory evidence to support this thesis (I). **The second** and the most comprehensive part of the study include a more detailed semantic and lexical analysis of this work. The analysis refers to the the main lexical clusters and their subordinate word clusters (II). The reader will find the solution to the crucial mysteries of the novel in “The Treasure”, **the third** part of the study (III). **The forth** one is “The Web of Sense”, a lexical web of the ornamental words (IV).

1 WHY THE CLOCKWORK TOY IS THE SUPREME NARRATIVE MECHANISM OF PALE FIRE

Before I elaborate on the mentioned statement, I will demonstrate the subtle build-up of “the gardener with the wheelbarrow” motif from the Foreword to the Poem and Comments, and I will offer some proof about mythological foundation of Pale Fire as substantiation – just enough to occupy the interest of the sympathetic reader.

“For I have the key”

To this day, a key has not been inserted in the rusty clockwork mechanism from Shade’s basement. Let us examine the storyline regarding this toy a little closer. The gardener with the wheelbarrow appears in the novel several times:

- a) Shade says that when he was eleven years old, he experienced “a sudden sunburst” in his head, while playing with the wind-up toy:

When I’d just turned eleven, as I lay / prone on the floor and **watched a clockwork toy / a tin wheelbarrow pushed by a tin boy** / Bypass chair legs and stay beneath the bed / **There was a sudden sunburst in my head** (P142-146).

- b) Kinbote extends this motif even further:

It was then that I saw it on a shelf, between a candlestick and a handleless alarm clock. He, thinking I might think it had belonged to his dead daughter, hastily explained it was as old as he. The boy was **a little Negro of painted tin with a key-hole in his side** and no breadth to speak of, just consisting of two more or less fused profiles, and his wheelbarrow was now all bent and broken. He said, brushing the dust off his sleeves that he kept it as a kind of memento mori – **he had had a strange fainting fit one day in his childhood while playing with that toy**. We were interrupted by Sybil's voice calling from above; but never mind, now the rusty clockwork shall work again, for I have the key (C142-146).

The first two quotes introduce the motif of the toy and its special meaning for John Shade as “a kind of memento mori”. Playing with this toy as an 11 year old boy, Shade fell into an unspecified state of mind, which was, according to the depiction, expanded, suprahuman, cosmic. He claimed that this toy reminded him of death. However, here we see that death was not comprehended as a final cessation of human existence but as a change of the state of consciousness into something more comprehensive (the cosmos) and timeless (the past, present and future merge together). For, the poet says the following:

And then black night. That blackness was sublime. / **I felt distributed through space and time:** / One foot upon a mountaintop, one hand / Under the pebbles of a panting strand / One ear in Italy, one eye in Spain, / In caves, my blood, and in the stars, my brain. / There were dull throbs in my Triassic; green / Optical spots in Upper Pleistocene, / An icy shiver down my Age of Stone, / And all tomorrows in my funnybone (P147-157).

Odd states of awareness occur all winter: “During one winter every afternoon / **I’d sink into that momentary swoon.** / And then it ceased. Its memory grew dim (P156-159).”

- c) The second two exposures of this motif are also carefully structured and literarily “revived” in the character of Kinbote’s gardener. In his comment on the content of television programs on the night of Hazel’s suicide, among other things, Shade mentions the black trumpeter in verse 470: “A jovial Negro raised his trumpet”.
- d) The use of the word “Negro” prompts the commentator (very obliquely in a lot of opening words) to tell an interesting story:

I said that a young **Negro gardener** (see note to line 998) **whom I had recently hired** – soon after the dismissal of an unforgettable roomer (see Foreword) – invariably used the word ‘colored’ (C470).

So, after dismissing the unfaithful lover, Kinbote hired a Negro gardener. The narrative mechanism is set off with the animated tin little Negro in a character of Kinbote’s gardener.

As is known, John Shade closes the poem with the gardener motif.

- e) The gardener appears at the end of the poem: “Some neighbor’s **gardener**, I guess – **goes by / Trundling an empty barrow up the lane**” (P998-999).
- f) Kinbote makes a parallel with the fateful events at the end of the novel and makes the following comment, or actually, two comments, one after the other:

Some neighbor’s! The poet had seen my gardener many times [...] This gifted gardener I discovered by chance one

idle spring day [...] He had worked for two years as a male nurse in a hospital for Negroes in Maryland [...] You will chide me, my modest man, for writing so much about you in this note, but I feel I must pay you this tribute. **After all, you saved my life. You and I were the last people who saw John Shade alive...** (C998-999)

As the key witness to the murder, Kinbote's gardener was present at the moment of Shade's death, when he hit the convict Jack Grey:

And, simultaneously, to complete the farce of fate, my gardener's spade dealt gunman Jack from behind the hedge a tremendous blow on the pate, felling him and sending his weapon flying from his grasp (C1000).

The link of the gardener with the wheelbarrow and the Boötes and Charles's Wain constellations

The clockwork toy, "a tin wheelbarrow pushed by a tin boy", represents Shade's "memento mori". This reminder of death, or better said, immortality, follows Shade to the end. Ensuing logically from this, just like Shade experienced a higher state of consciousness at the age of 11, and his "death" is just the expansion into a larger state of the narrative being.

In eastern religious, philosophical systems rather, "enlightenment" is an entry into universal awareness, a consciousness which permeates everything. Shade experienced some sort of "enlightenment" as an 11-year-old child. The scene with expanding of awareness and the toy (the Negro with the wheelbarrow) which John Shade plays as a child corresponds to the death scene of John Shade witnessed by the gardener (the Negro with the

wheelbarrow). According to this analogy, the dying John Shade experiences an entry into a higher existence (See “The Treasure”). All that is happening under the symbol of metamorphosis – a butterfly with a night sky and stars on its wings:

A dark Vanessa with crimson band/ Wheels in the low sun,
settles on the sand/ And shows its ink-blue wingtips flecked
with white./ And through the flowing shade and ebbing
light/ A man, unheedful of the butterfly –/ Some neighbor's
gardener, I guess – goes by/ Trundling an empty barrow up
the lane (P993-999).

From the basement to the last scenes of both, Poem and Comments, the supreme narrator plays with “a little Negro” whom overshadowing the whole novel with. More exciting, he is waving to us from above, from magnificent, breathtaking Northern Celestial Hemisphere and Boötes constellation with Charles's Wain.

Even the word register of *Pale Fire* is based on a lexical-semantic exploitation of myths related to these two constellations, Boötes and Great Bear (established in “Lexical Clusters”).

Myths on the occurrence of the Boötes and Great Bear constellation

The figure of the Ploughman (the Boötes constellation) stands directly behind the Big Dipper, a part of the Great Bear constellation (Ursa Major). Ploughman is holding a club in his hand. Before I embark on proving my theory that Nabokov used an abundance of motifs from mythological versions regarding the origin of these two constellations, I will give a brief review of the same.

According to one version, the constellation Ursa Major came to be when Artemis (Roman equivalent: Diana), daughter of Zeus, was assigned virgin companions to hunt with in the woods of Arcady, turning one of them, Callisto, the daughter of Lycaon, King of Arcady, into a bear because Zeus, resorting to deception, had seduced her, forcing her to break her vow of chastity. Zeus, taking pity on her, placed Callisto among the stars as the constellation Ursa Major (see Figure 1) and then took their son, Arcas, and placed him in the sky to be Arktophylax (the Bear-Watcher, Boötes). The brightest star of this constellation is called Arcturus.

Another version claims that Boötes is Philomenus (Philomelus), one of the twins Demeter bore with Iasion. Philomenus bought two oxen, inventing the wagon or plough, and supported himself by ploughing his fields and cultivating crops. His mother, Demeter (Ceres), admiring him for this, put him in the heavens as the constellation Boötes, his wagon or plough is being the constellation of Ursa Major.²⁾

Yet another account says that it is Icarius, an excellent winemaker and winegrower, to whom Dionis passed on his knowledge of winegrowing. Dionis' wine was so good that those to whom Icarius gave the wine to drink thought they were poisoned and after sobering up the next morning, they beat Icarius to death with clubs. Icarius' daughter, Erigone, came in search of her missing father with her dog Maira and upon discovering the body, stricken with great sorrow, she hanged herself from a tree. Dionis drove the maidens mad, causing them to hang themselves. The people attempted to propitiate Erigone/or Artemis by hanging images on tree branches and a festival called "Aiora" was instituted. The protagonists of this myth were transferred

2) <<http://www.theoi.com/Georgikos/Bootes.html>>

to the stars by Zeus (Icarius became Boötes, Erigone Virgo and the dog Maira Canis Major or Canis Minor) (Cermanović-Kuzmanović and Srejšović, 1992).³⁾

3) The name *Boötes* was first used by Homer in his *Odyssey* as a celestial reference point for navigation, described as “late-setting” or “slow to set”, translated as the “Plowman.” <<http://www.theoi.com/Georgikos/Boötes.html>>

Introductory Evidence

Alphina (9), Betty (10), Candida (12), and Dee (14)

Kinbote uses “alphabetical” names for the daughters of Judge Goldsworth. “[I] am sure that **Alphina (9)**, **Betty (10)**, **Candida (12)**, and **Dee (14)** will soon change from horribly cute little schoolgirls to smart young ladies and superior mothers” (C47-48). The stars of the Great Bear are also alphabetically named. This constellation consists of 125 stars that are visible with the naked eye, but a group of seven stars – α (Dubhe), β (Merak), γ (Phecda), δ (Megrez), ϵ (Alioth), ζ (Mizar) and η (Benetnasch) – is known under the names of the Great Wagon, the Big Dipper, the Plough and Charles’s Wain. The first four letters of the alphabet (α , β , γ and δ), which are also the first letters of the names of the judge’s daughters, form a part of the Great Wagon without the tail, and represent the very home of the judge where Charles Kinbote is sitting. In this argumentation, the tail of the Great Wagon can be recognized as the path leading to Shade (see “Big Dipper”).

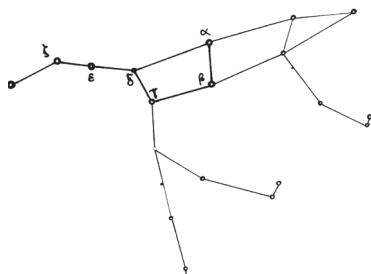


Figure 1. The Big Dipper (part of Ursa Major).

Other stars also have alphabetical names. However, only these are called *Charles's Wain*. The link between Charles the Beloved and Charles's Wain is evident.

Under the "Booties" of Goldsworth's Four Nymphets

Since we are already in the judge's home, let us remind ourselves where Kinbote hid the poem after Shade's death. Under the boots of the judge's daughters: "In the course of that chaotic night I found a moment to transfer the poem from **under the booties** of Goldsworth's four nymphets to the austere security of my black valise", C1000. The narrator uses a term, "booties", a word that is pronounced almost the same as the Ploughman (Boötes). The only reason this term ("booties") was used is the similarity in sound and spelling to the word "Boötes". Later on we will see that the narrator webbed the text of the novel with words which resemble or remind of the key words. The constellation of Boötes is located directly behind Charles's Wain (see Figure 2).

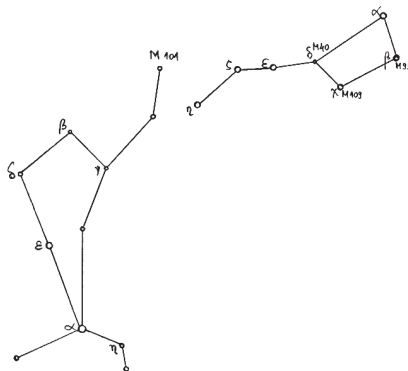


Figure 2. Boötes with the Club and the Big Dipper.

Atalanta's Star

Another name of the Red Admiral butterfly is Vanessa Atalanta, and it represents one of the main motifs of the novel. By mentioning dark Vanessa in Shade's poem, Kinbote links the butterfly to the Orphic prophecy and apostrophizes two lines from Swift: "When, lo! Vanessa in her bloom / Advanced like **Atalanta's star**" (C270). Atalanta is mentioned due to her link with the she-bear. According to the ancient Greek myth, Atalanta was suckled by a she-bear (which is a reference to Ursa Major). Nabokov derived numerous motifs from the story about Atalanta (in addition to those about Artemis) (Arcady, cave, oak, leaves, laurel, vines, and grapes).⁴

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- 4) Aelian, Historical Miscellany 13. 1 (trans. Wilson) (Greek rhetorician c. 2nd to 3rd A.D.): "Here is the story from Arcadia about Atalanta the daughter of Iasion. At birth, her father exposed her; he said he wanted sons, not daughters. But the man who took her to be exposed did not kill her, and instead went to Mount Parthenion and put her down near a spring. At that point, there was a cave in the rocks, and close by it a dense wood. The child was under sentence of death but she was not betrayed by fortune, for shortly afterwards arrived a bear, deprived of her cubs by hunters, her breasts bulging and weighed down with milk. Moved by some divine inspiration she took a fancy to the child and suckled it. In this way, the animal simultaneously achieved relief from pain and gave nourishment to the infant [...] The hunters who had originally attacked her young kept an eye on her. They watched all her movements, and when the bear made her usual journey to hunt and feed, they stole Atalanta, who was not yet so named, for it was they who gave her the name. She was brought up by them in the mountains, and slowly her body grew with age. She was committed to virginity, avoided contact with men, and longed for solitude. She established herself in the highest mountains of Arcady, where there was a well-watered glen with big oak trees, as well as pines with their deep shadow. [...] What harm does it do us to hear of Atalanta's cave, like Kalypso's in the *Odyssey*? At the bottom of the defile was a large and very deep cave, at the entrance protected by a sheer drop of ivy which encircled it, and the ivy gently twined itself around trees and climbed up them. In the soft deep grass crocuses grew, accompanied by hyacinths and flowers of many colors, which cannot only create a feast for the eye; in fact their perfume filled the air around. In general the atmosphere was

The She-Bear Is the Link between Artemis / Diana and Atalanta

Artemis turned Callisto into a she-bear, and a she-bear nurtured the abandoned Atalanta. In a very subtle manner, Nabokov links Artemis to Atalanta in a comparison of two “presumably” flowers:

As most literary celebrities, Shade did not seem to realize that a humble admirer who was cornered at last and has at last to himself the inaccessible man of genius, is considerably more interested in discussing with him literature and life than in being told that the “**diana**” (presumably a flower) occurs in New Wye together with the “**atlantis**” (presumably another flower), and things of that sort (C238).

There is no other sense for “atlantis” and “diana” to be linked, except for the reference to the she-bear. “Diana” – Diana (Artemis) exiled her companion Callisto and turned her into a she-bear. “Atlantis” – the abandoned Atalanta was raised by a she-bear, dedicating herself to Artemis and taking the vow of virginity.

a festival one, and one could feast on the scent. There were many laurels, their evergreen leaves so agreeable to look at, and vines with very luxuriant clusters of grapes flourished in front of the cave as proof of Atalanta's industry [...] Atalanta slept on the skins of animals caught in the hunt, she lived on their meat and drank water. She wore simple clothes, in a style that did not fall short of Artemis' example; she claimed the goddess as her model both in his and in her wish to remain a virgin [...] Darting like a star she flashed like lightning [...] So much on the subject of Atalanta, daughter of Iasion.” <<http://www.theoi.com/Heroine/Atalanta.html>>

The Great Bea(ve)r

Even before John Shade makes mention of the constellation Great Bear: “That’s Dr. Sutton’s light / That’s the **Great Bear**” (P118), Kinbote says in the Foreword that he had been given the nickname Great Beaver: “I guess Mr. Shade has already left with the **Great Beaver**.’ Of course, I am quite tall, and my **brown beard** is of a rather rich tint and texture” (F20). If we leave out “ve”, “beaver” becomes “bear”. Two more bears are hidden in the following sentence. In the words “bear(d)” and “(c)ourse” (in French, “ours” means “bear”). Also, the word “bear” originates from the same root as the word “brown” which is mentioned here as well (more on this later on in the text).

A Bear's Main Menu

John Shade admits that in his childhood he had loved **the taste of fish and honey**: “How fully I felt nature glued to me / And how my childish palate loved the taste / Half-fish, half-honey, of that golden paste!” (P103-105), which is somewhat unusual for a child but not for a bear. A bear likes eating honey (in Russian a bear is called *medved* a “honey-eater”), and he is also well-known for being partial to fish.

Ploughman

In the last verse, Shade describes himself as a “ploughman”: “[N]ow **I plough** old Zembla’s fields where my gay stubble grows” (P937-38). The figure of the Ploughman (Boötes) is placed in the sky behind Charles’s Wain. This represents the first part of Shade’s toy from the basement, the tin Negro boy. The actual

plough which serves for plowing is Charles' wagon or wain. Shade claims that he himself is the Ploughman i.e. Boötes. What should not be forgotten here is the introductory image of John Shade who is in the position of a sower and is wearing snowboots. Let us take a look at the description:

John Shade busied himself clumsily with a bucket from which, with the gestures of a **sower**, he distributed handfuls of brown sand over the blue glaze. He wore snow**boots**, his vicuña collar was up, his abundant gray hair looked berimed in the sun (F20).

Club Star

Shade mentions a curio: “[A]nd from the local ‘star’ / A curio: ‘Red Sox Beat Yanks 5–4 / On Chapman’s Homer,’ thumb-tacked to the door” (P96-98), and the commentator explains the last line: “A reference to the title of Keats’s famous sonnet [...] has been drolly transposed from some other article”, C98). The “local Star” is a sidereal reference (because of the word “star”), “The Red Sox” is another sidereal reference (it is a baseball club and the “club” is the object in Boötes’ hand). But the real curio here is another sidereal reference to Keats’s poem *On First Looking into Chapman’s Homer*. This sonnet contains the lines: “Till I heard Chapman speak out loud and bold: / Then felt I like some **watcher of the skies** / When a **new planet** swims into his ken” (Keats, 1986: 72). The “watcher of the skies” or the astronomer, is a character in the novel (*Starover Blue*), but also one of the attributes of Boötes (Arcturus, Alfa star of Boötes, is known as the “watcher of the bear”). Keats mentions “a new planet”, most likely thinking of Uranus unknown in Homer’s time, and in the

18th century mistaken for a star (see “Stellarium”).⁵⁾ It is a pun with the words “Uranus” (Greek “**ouranos**”), “ourse” (“bear” in French) and probably with “oura” – “tail” in Greek, which is the grip of Charles’s Wain.

Various Ephemerides

Researchers of Nabokov’s greatest work failed to notice what was occupying the attention of the unrevealed narrator, as he sat behind his creature’s back in the Wordsmith Library: “I confess it has been a wonderful game, this looking up in the WUL of **various ephemerides** over the shadow of a padded shoulder” (C949). The various ephemerides are celestial charts, not only the daily news. The narrator has a good reason for following celestial bodies. Kinbote and Shade were both born under the sign of Cancer, whose constellation, together with that of Leo, is located directly below the Great Bear. Shade “ascends to the heavens” due to the final stage of Cancer (July 21, 1959). In addition, the narrator coincides certain significant events with the fixed stars, which means he had to use the Ephemerides (see “Stellarium”).

5) Uranus, the first planet discovered that was not known in ancient times, named for the god of Heaven, husband of Gaia, the Earth, from Latin “Uranus”, from Greek “Ouranos” literally “heaven, the sky” [...] [I]t had been observed before, but mistaken for a star, e.g. in 1690 when John Flamsteed cataloged it as 34 Tauri...

<http://www.etymonline.com/index.php?search=star&searchmode=none&p=1&allowed_in_frame=0>

2 LEXICAL CLUSTERS

The Prologue apostrophizes the greatest English lexicographer Dr. Samuel Johnson in the famous anecdote with his cat Hodge (see the lexeme “hodge” in the “Boötes” cluster). The tale is told us by Johnson’s famous biographer James Boswell. This narrative mechanism points to the lexical research we should access to. But there is another even greater reason why Nabokov apostrophized Johnson. Namely, Dr. Samuel Johnson was called *Ursa Major*! Let us take a peek at *Through the Magic Door* by Arthur Conan Doyle: “[S]uch an experience must either break a man’s spirit or embitter it, and here, no doubt, was the secret of that roughness, that carelessness for the sensibilities of others, which caused Boswell’s father to christen him **Ursa Major** [...] It is the rough, kindly man, the man who bore the poor street-walker home upon his shoulders, who makes one forget, or at least forgive, the dogmatic pedantic **Doctor of the Club**” (Arthur Conan Doyle, 1908: 63). For us the word “club” is an exceptionally relevant word as it belongs to a synonym sequence for marking the objects Boötes is holding in his hands, which I shall expand on later. Furthermore, even Gradus asks us to deal with synonyms and other lexical figures since his name was mentioned in the title of the most famous and influential classic dictionary of synonyms and antonyms, verses and phrases – *The Gradus ad Parnassum*.⁶⁾

6) <<https://archive.org/details/gradusadparnass00englgoog>>

Before writing *Pale Fire*, Nabokov spent years translating Pushkin's *Eugene Onegin*. Only a translator and a meticulous lexicographer who had spent years gathering ideas and coming up with ingenious connections between his emblems could have turned *Pale Fire* into a glamorous mixture of intertwined meaningful lexical connections such as those evident in the novel. Barton Johnson also claimed that Nabokov's translation and the annotation of Pushkin's poem *Eugene Onegin* was the source of inspiration for *Pale Fire* (Johnson, 1985: 60).

Nabokov spread his stellar ornament (the Boötes with the Big Dipper) through the entire novel, turning his clockwork mechanism (the boy with the wheelbarrow) into a narrative device never before seen in literature. How did he do this? By:

- a. studding the myths associated with the origin of the Boötes and Great Bear (Big Dipper) constellations;
- b. extracting motifs (and words) from these myths;
- c. developing a vocabulary of key words;
- d. expanding the vocabulary through "a web of sense" and created in his novel a specific language universe, cognitively motivated.

It seems the writer wanted to use the motif of doubles on a lexical level as well. Based on various types of semantic relations: synonymy, polysemy, word derivation etc., with the so-called "word golf" – key words were given their doubles or reflections, or they themselves were "split apart".

To be more exact, from the basis of key words, Nabokov did the following:

- a. He developed a web of **words with the same meaning**. These are synonyms. It is mostly considered that complete

(or full or exact) synonyms are non-existent. Partial synonyms (or loose or near-synonyms) for the concept “CLUB (n.), a stick or bat”, are STICK, CUDGEL, BLUDGEON, PADDLE, NIGHTSTICK, BATON, KNOBKERRIE. Some of them can be more or less remote and blurred (for example, NIGHTSTICK, BATON, KNOBKERRIE). Even though the function of all these words is stylistic and poetic, I call all the types of synonyms by the common name “**synonyms**”, not entering into the specific nature of their correlations or in the stylistic taxonomy.

- b. He made a web of **words identical in spelling** but with different meanings – so-called “homonyms” (the noun BEAR means “an animal”, the verb BEAR means “to carry”; the noun PALE means “stick”, the adjective PALE means “colorless”; the noun CARRIAGE can designate a “wagon” and “a person’s bearing” as well; the noun CLUB is a “stick”, but can also mean “a gathering place”; the verb LEAD means “to go in front of” and the noun LEAD means “a metal”). A special type of homonyms are homographs, words with a different pronunciation (LEAD “to go in front of” and LEAD “a metal”). Here, all these words are named “**homonyms**”.
- c. He developed a web of **words identical in sound**, so-called “homophones”, word pairs with the same pronunciation (BEAR and BARE; TAIL and TALE). The term “**homophones**” is used in this study.
- d. He spread out a web of words more or less **similar in sound and spelling** (DIPPER :: zipper; PALE :: Palermo / opalescent / palette; CART :: card / McCarthy Era / cartoon; BAT :: bath / battered / button; BEAR :: beaver / beurre / beer; VAN :: vanessa; STELLAR :: cellar; CONSTELLATION ::

cancellation). Using figures of repetition and amplification: alliteration, assonance, consonance, antanacsis, paronomasia, etc. (Ružić 2008) not only in verses but in the comments as well (For example: “[T]o complete the farce of fate, my gardener’s spade dealt gunman Jack from behind the hedge a tremendous blow on the pate” C1000), Nabokov intensified sound repetition and achieved a subtle conceptual transition of the star code. In order to avoid confusion and redundant terms, I call these words simply “**similar words**”.

- e. He developed the web of words **with the same origin**. Originating from the roots of basic words, the so called “paronyms” or “cognates” are connected etymologically (BEAR and BARE; BEAR and BARON). Here I use the expression “**cognates**”.
- f. He connected these words on the basis of form (BOÖTES as “a figure with the raised hand”; BOÖTES as “a figure with the plow”). The motifs of this type I simply named “**replacas**”.
- g. He took the acquired words (both key and secondary) and further multiplied the vocabulary with **derivatives and compound words**. The repetition of words that share the same root word (polyptoton, adnomination) is evident in the minimal **clusters** of words with the number of repetitions in brackets. To avoid getting lost in complex lexicological taxonomies, I use the general term “cluster”, partly because it too can be associated with the stars. For example, the word cluster “moon” (12) is made up of 12 words containing the word “moon” (moon: P94, P107, C39-40 (three times), C90-93, I314; moonbeam: C80; moon-drop: P962; mooned: C47-48; moonlit: C62; moonrise: P95).

- h. finally (but not the very last), he developed hidden games with key motifs (found later in the text).

Thus, we can say that there are two basic clusters in the text representing the clockwork toy: the “Boötes” and “Big Dipper”. The other clusters are arranged here in the following way: The supportive lexical clusters would be “Artemis”, “Great Bear”, “Bat”, “Ornament”, and “Stellarium”. There would be one more cluster, the most puzzling one, reserved for the discoverer of the hidden treasure, i.e. for me myself, so to say. That’s one is referring to “Ali Baba”, found on the final part of this lexical research. All clusters gather around the main ones, building the correlative lexicon of all the marked words on any grounds.⁷⁾ Often lexical systems overlap (“bath” and “pale” are in the “Artemis” cluster and the “Bat” sub-cluster, e. g.), and I marked these cases.

Since Artemis is one of the main characters in the mythological stories about the origin of Boötes and Ursa Major, I will begin by pinpointing the cluster of terms surrounding this goddess.

7) A lexicon consists of lexemes. For an easier navigation through the narrative, I use both the expression “lexeme” and “word” alternatively. Technically, a lexeme is an abstract unit of a dictionary that corresponds to a set of forms taken by a single word (Šipka 1998, Crystal 1985). For example: a lexeme is “bat”, words are “bat”, “bats”, a lexeme is “bear”, words are “bear”, “bears”, “bore”, “borne”, etc.

1. ARTEMIS

In Ancient Greece, Artemis was regarded with great veneration for a long time.⁸⁾ She was the goddess of the hunt and the forests, the daughter of Zeus and Apollo's twin sister. Artemis asked Zeus for virgin companions and she closely guarded her own chastity. She was an active participant in many episodes of Ancient Greek mythology, which is substantiated by numerous and diverse records.⁹⁾ The cult of Artemis was adopted by the Romans in the image of Diana.

"[M]ost of the nymphs of Arcady and the gods of Olympus are glimpsed in 'Pale Fire,'" says McCarthy in his famous essay *A Bolt from the Blue* (1962: xviii), and lists the appearance of Sibilla, Io, Atalanta, Apollo, Elektra and Zeus. More than 50 years after this excellent essay was written, we may add that the mythological motifs were deliberately selected, and what's more, organized around the central figures linked to the origin of the

8) See the representation of Artemis on <<http://www.theoi.com/Gallery/K6.1.html>> (Artemis, Attic Red Figure, ca 470 BC, Museum of Fine Arts, Massachusetts, Boston, USA).

9) Artemis was the goddess of the nymphs who spent her time in Arcadia hunting with 20 nymphs and dancing with 60 Oceanids; Agamemnon could not sail to besiege Troy until he sacrificed his daughter Iphigenia, but the goddess took pity on her; Iphigenia and her brother Orestes returned the statue of Artemis from Tauris to Brauron; Artemis put to death the children of Niobe because she boasted that she was superior to a goddess; Artemis shot with her arrow the handsome and mighty hunter Orion; she allegedly saved Erigone, the daughter of Icarius, from being killed by Orestes; the Amazon warrior women worshipped her; she turned Actaeon into a stag and he was devoured by hunting dogs only because he saw her bathing in the nude; she proves the innocence of Hippolytus, the son of Theseus, regarding the conflict with his stepmother, Phaedra; Cyclopes made her a bow and arrows, Pan gave her hunting dogs and five golden-horned deer; in Sparta, they worshipped her as Orthia; she is Hecate, Goddess of the Moon, Noctiluca, who shines in the darkness... (Cermanović-Kuzmanović and Srejić, 1992)

Ursa Major and Boötes constellations. A considerable cluster of motifs is connected to Artemis and her main role in the creation of these constellations.

Pale Fire contains motifs regarding the following: Artemis's appearance and attributes (the moon-sickle in her hair, torch, bow and arrows),¹⁰ the fact that she is a virgin, bright and filled with light; her domain of protection (the moon, the forest, certain wild animals, some plants, lakes, streams, fishing, hunting, maidens); and her rituals (sacrificing virgins, painting one's face white, disguises and specific days). In addition to these motifs, there is also wordplay (sounds, that is, letters) and reminiscences of Artemis in the art world.

To choose an expression, *Pale Fire* is under the direct protection of Artemis.

Let us glance therefore into encyclopedias and Artemida's attributes, and see some marked words which we can link with them. First let us say that she is a **"goddess"** (2) or **"governess"**, (13)¹¹ the character from the **"myths"** (4). CALLISTO, a nymph associated with the goddess of the hunt, Artemis, does not appear by name in the text, but there are words whose sound reminds of her, for example **"karlist"** (6), or the unpronounced but implied word **"halitosis"** (Kinbote's feto oris). In the example *"Kalixhaven, a colorful seaport on the western coast, a few miles north of Blawick (q. v.), 171; many pleasant memories"* (I308) **"Kalixhaven"** can signify "Callisto in Heaven". In the ensuing

10) "[H]ere there is a temple of Artemis with two images of white marble; one carries torches, and the other is alike one shooting an arrow" (Pausanias, 9.19.6). <<http://www.mythindex.com/greek-mythology/A/Artemis.html>>

11) For complete lexicological statistics with proof from the text, refer to the "Web of sense" (IV). The brackets, following the basic lexeme, contain the number of times this word was repeated, including derivatives and compound words – for example, "governess" (13). The complete statistics given in the "Web of sense": governess: C408 (twice), C433-434, I313; government: C171 (four times), C433-434, C681, C697; governmental: C171, C286).

example, the word “**calisthenics**” is also used because of Callisto. “[A]nd the library book under my right arm is a treatise on certain Zemblan calisthenics in which I proposed to interest that young roomer of mine who snapped the picture” (F26). The word “calisthenics” comes from the ancient Greek words “kálos” (κάλος), which means “beauty”, and “sthénos” (σθένος), meaning “strength”. Furthermore, Callisto might be covert in “**syndicalist**”: “We find him [...] acting as messenger for obscure syndicalist groups” (C17); “[A] dozen syndicalist brochures” (C949).

Along with Callisto, Artemis’s best known “**nymph**” (7) (a synonym of “nymph” is “**fairy**”, mentioned five times) is “ATALANTA” (1), the virgin huntress who received the protection of Artemis herself, and to this word cluster we can also add “**atlantic**” (3). The emblematic Vanessa Atalanta permeates the entire text of Nabokov.

As we already know, the narrator uses polysemous words and thus, the word “**bow**” which refers to several completely different meanings, appears eight times, “**arrow**” three times, “**quivering**” once, “**hook**” twice, and “**torch**” four times. Young Prince Charles and his dear playmate Oleg carry lamps through a secret corridor, but the narrator uses the term “electric torch” because Artemis is **LUCIFERA**, the torchbearer (Cermanović-Kuzmanović and Srejskić, 1992: 53-54). Playing with the motif of a figure with a raised hand (see “Boötes”), the narrator connects Ploughman’s club and Artemis’s torch. Filled with sexual allusions, the whole picture can be seen as Boötes with the club (Prince with the torch) behind the Great Bear (Oleg’s bare body). The word “bare” is associated with the “bear” (more on this later).

Artemis is identified with SELENE, the Moon. She is **MELISSA**, **PHOEBE** (Goddess of the Moon). The word cluster “**moon**” counts 12 examples, Selená’s metal is “**silver**” (8) and she is con-

nected to the “**sea**” (39) and “**water**” in general (28). Instead of “Selenia” “**selenographer**” (1) takes place. “**Diana**” (1) and “**carnation**” (2), a little dedication to the Roman goddess since this flower belongs to the genus “Dianthus”, could be taken into account.

“**Wander**” (5) and “**vague**” (10) are counted also owing to the fact that Diana is **OMNIVAGA** (“Wide-Wandering”).¹²⁾

Nabokov spreads out the word “**bath**” (20) through various contexts (Shade appears in his bath; Kinbote mentions the bath in Cedarn), as well as “**nudity**” (5), and “**naked**” (7) with a reference to the artistic descriptions of a nude goddess (“**BATH OF DIANA**” by Antoine Coypel, 1695).

“Phoebe” in Greek means “**bright**” (that cluster counts 23 lexemes). The same meaning has “**Argus**” (6) (“shining”, “bright” in Ancient Greek), a hundred-eyed giant in Greek mythology with which Jacques D’Argus (Gradus, Jack Grey) is associated. Artemis’s attribution is **PHOSPHORUS** (2) (literally “Light-Bringer”), **SELASPHORUS**, or **PYRONIA** (Goddess of The Fire), a goddess of “**light**” (83) and “**fire**” (40), and **AETHOPIA**, goddess with a “**fierce**” (9) face. Thence Shade says: “And why does she avert her fierce young face?” (P588)

“Artemis was a DAWN-GODDESS, the bringer of light and CROP-DESTROYING FROST”.¹³⁾ The usage of words “**dawn**” (11), “**frost**” (6), and “**hoar**” (3) originated thereof.

She is **AGROTERA** (Goddess of the Hunt) as well. When talking about his tutor Campbell, King Charles II, the exiled

12) Cicero, *De Natura Deorum* 2. 27 (trans. Rackham) (Roman rhetorician C1st B.C): “[A]lso called Diana Omnivaga (wide-wandering), not from her hunting, but because she is counted as one of the seven planets or ‘wanderers’ (vagary).” <https://www.loebclassics.com/view/marcus_tullius_cicero-de_natura_deorum/1933/pb_LCL268.191.xml?readMode=recto&result=7&rskey=36Yb-vK>

13) <<http://www.theoi.com/Olympios/ArtemisGoddess.html>>

king of Zembla, also mentions books from his childhood: “He [Mr. Campbell] had immolated his life, so to speak, at the portable altars of a vast number of hobbies, from the study of book mites to BEAR HUNTING”, C71). Here, the book of myths and bear hunting are kept separate. Still, it seems the narrator had done extensive research on the myth about Artemis, linking the chase after she-bear Callisto and Atalanta, a legendary huntress raised by a she-bear. Kinbote often refers to himself as a hunter of spiritual treasures – Shade’s poem. In various contexts “**hunt**” appears eight times and synonymous “**stalk**” is mentioned twice. Artemis hunts in the woods of “**Arcady**” (8). The Latin proverb “Et in Arcadia ego” is not only a “memento mori” (“Even in Arcady am I, says Death in the tombal scripture” (C286)) but also an excuse for using the word whose meaning is “a land of bears” (“arcas”, “arcos” is “bear” in Greek). The lexeme “**Greenland**” (1) is virtually synonymous of Arcady. The words “**forest**” (8) and “**groove**” (2) are interrelated with it nothing less.

Artemis is the Goddess of the Hunting Nets, DIKTYNNAIA. Maybe for this reason an ethereal “web of sense” stands for one of the primary motifs. The lexical nest “**web**” has four units, and “**net**” three, including “**Webster**” (C230) (the consultation of which is *de rigueur*).

“**Fish**” cluster with 16 components and “**wild**” with 13 of them indicate the Goddess of Wilderness and Fishing.¹⁴⁾ For, her attributes are also PHERAEA (Goddess of the Beasts) and POTNIA THERON (Queen of Beasts). The sacred animals of Artemis – “**bear**” (10), “**crow**” (3), and “panther” in synonymous “**ounce**” (2), were scattered all over the novel. “**Quarry**” nest has one lexical item and “**beast**” one more.

Five times “**laurel**” is thrown out the feet of DAPHNAEA (Goddess of the Laurel Tree). All along with hyponyms “**shag-**

14) <<http://www.theoi.com/Olympios/ArtemisGoddess.html>>

bark" (3) and **"hickory"** (4), the usage of **"walnut"** (3) glorifies **CARYAE (Caryatis)** (Goddess of the Walnut Tree). The most numerous plant cluster **"hazel"** (25) is the homage similarly. The plant species dedicated to the Ancient Greek forest protector¹⁵⁾ are abundant: **"cedar"** (12), **"willow"** (5), **"fir"** (3), **"cypress"** (3), **"oak"** (2), **"ivy"** (2), **"daisy"** (1), **"date"** (23) and **"myrtle"** (1).

Jack Grey slit his throat in prison with a safety razor blade ("A few days later, alas, he thwarted justice by slitting his throat with a safety razor blade", C1000) maybe for the sake of the brutal goddess known as **ARTAMOS** (the butcher).¹⁶⁾ Only once appear related words **"butcher"** and **"carnage"**. The reference to "The Death of Marat" (1793) by Jacques-Louis David ("Sit like a king there, and like Marat bleed" (P894)) falls into the same.

Artemis **LIMNAEA** (or **LIMNATIS**) (Goddess of the Lake) is the protector of **"lakes"** (19), **"springs"** (19), and **"streams"** (5). But, "Artemis was the goddess who brought sudden death to infants, girls and women for she was not only the protector of girls, but also by contrast their destroyer."¹⁷⁾ As cited in the Byzantine Greek lexicon: "After a female bear appeared in it [the shrine of Artemis at Mounykhia in Attica] and was done away with by the Athenians, a famine ensued, and the god prophesied the means of relieving the famine: someone had to sacrifice

15) DAPHNAEA and DAPHNAEUS (Daphnaia and Daphnaios), the surnames of Artemis and Apollo respectively, derived from daphnè, a laurel, which was sacred to Apollo. In the case of Artemis it is uncertain why she bore that surname, and it was perhaps merely an allusion to her statue being made of laurel-wood (Paus. iii. 24 § 6; Strab. xvi. P 750; Philostr. Vit. Apollon. i. 16; Eutro P vi. 11; Justin. xv. 4) CARYA'TIS (Karuatis), a surname of Artemis, derived from the town of Caryae in Laconia. Here the statue of the goddess stood in the open air, and maidens celebrated a festival dedicated to her every year with dances (Paus. iii. 10. § 8, iv. 16. § 5; Serv. ad Virg. Eclog. viii. 30). <<http://www.theoi.com/Cult/ArtemisTitles.html>>

16) Cermanović-Kuzmanović and Srejić, 1992.

17) <<http://www.theoi.com/Olympios/ArtemisGoddess.html>>

his daughter to the goddess [to compensate her for the death of her sacred bear].”¹⁸⁾ The narrative poem “The Lady of the Lake” by Walter Scott is apostrophized and directly associated with Hazel Shade, whose name was taken from this poem (McCarthy, 1962: xv).¹⁹⁾ Analogous to this, Hazel’s death comes to be an offering to the cruel goddess. The poet’s daughter drowned herself in Lake Omega and our LADY OF THE LAKE was glad to accept this sacrifice.

Artemis is known as the **GODDESS OF DISGUISE**. According to the myths, in exchange for the death of Artemis’ she-bear and to fend off the disease which fell upon them as a result, the maidens tried to regain the favor of the goddess by disguising as she-bears.²⁰⁾ The conceit of camouflage is largely exploited in *Pale Fire*. The Zemblan King flees Zembla in disguise and accompanied by imitators. A girl who was about to entertain John Shade at Kinbote’s party (“[T]hat girl in the black leotard, with that long white face and eyelids painted a ghoulish green” (C579)) brings in mind disguised Amazons who worshipped Artemis. This lexical nest (“**disguise**”) has 11 units.

Artemis is celebrated as **LEUCOPHRYNE** (Goddess of the White) and **PARTHENUS** (Virgin). At festivals in honor of Artemis disguises included painting one’s face white, details very well known to the commentator. The line: “In woods Virginia Whites occurred in May” (C316) is a tribute to Artemis – her

18) Suidas s.v. Embaros eimi <<http://www.theoi.com/Cult/ArtemisCult.html>>

19) “In lone Glenartney’s hazel shade”, Walter Scott, *The Lady of the Lake* (1810: 5).

20) Suidas s.v. Arktos e Brauroniois: “A wild she-bear [sacred to Artemis] used to come to the deme of Phlaidioi [Brauron] and spend time there [...] [until some men] speared the she-bear, and because of this a pestilential sickness fell upon the Athenians. When the Athenians consulted the oracle, [the god] said that there would be a release from the evils if, as blood price for the she-bear that died, they compelled their virgins to play the bear.”
<<http://www.theoi.com/Olympios/ArtemisGoddess.html>>

festival “Thargelia” took place on the sixth and seventh day of the new moon, in May. “Pallid Artemis” is the most famous statue of the goddess and the word “**pale**”, with all its derivatives, appears 44 times. “Pallas” is an Ancient Greek word for “maiden”, and its tautophonical variant is “**palace**”. This word appears as many as forty three times. There are six examples of the word cluster “**virgin**”, plus one “**maidenhair**”, fifty six of the word cluster “**white**”, one French equivalent “**blanc**” and five “**blanks**”.

The goddess is worshipped as **DESPOINE** (the mistress).²¹⁾ On the grounds of that appears “**mistress-bunch**” consisting of six components and a few diverse synonyms: “**lover**” (6), “**governess**” (13), “**lady**” (29).

Artemis is praised as **PROSTATERIA**, meaning “guardian”, yet another reason for the cross linkage of these particular word units (“**guard**” 15) (see key cluster “Boötes”)

April 6, Mondays, and Miscellaneous

The narrator himself admits that he consulted *Ephemerides* (C949) at WUL (see “Introductory evidence”). The months associated with Artemis, March and April, frequently appear in the text. Moreover, Artemis’ birthday is APRIL 6. Mondays are correlated with Artemis i.e. to the moon (Monday is etymologically “Moon-Day”); she was born on the sixth day of the month, so every sixth day is also her holiday.²²⁾ There is a more complicated method of calculating Artemis’ day, which is the sixth day of the new moon. “**Mondays**” occur four times. Kinbote and Shade meet on a Monday: “A few days later, however, namely on

21) <<http://www.theoi.com/Olympios/ArtemisGoddess.html>>

22) The word “Monday” could have been used also due to “Plough Monday”, the traditional start of the English agricultural year. Plough Monday is generally the first Monday after Twelfth Day (Epiphany, 6 January).

Monday, February 16, I was introduced to the old poet at lunch time in the faculty club”, F20.

Kinbote signed the Commentary on a Monday. Mondays in dates appear eleven times: March 28, 1949,²³⁾ May 10, 1937,²⁴⁾ February 16, March 30, April 6, October 19, all in 1959; July 6 (3) and July 20, 1959 (2).

When he comments on line 596, Kinbote mentions the following variation: “Do objects have a soul? Or perish must / Alike great temples and Tanagra dust?” (C596) Most likely, the narrator was familiar with the fact that TANAGRA FIGURES were dug up for the first time by a Greek peasant as he was ploughing, and that Artemis was worshipped in Tanagra.²⁵⁾

The words “worms” and “ginger” in the sentence: “[T]he myopic shops of hamlets, where you could buy worms, ginger bread and zhiletka blades” (C70), represent not so distant association of ARTEMISIA ABSINTHIUM (known as “green ginger” and “wormwood”)?²⁶⁾ The proof is Hamlet’s comment on the bitter implications of what the Queen said: “Wormwood!”

23) <<http://www.timeanddate.com/calendar/?year=1949&country=20>>

24) <<http://www.timeanddate.com/calendar/?year=1937&country=20>>

25) Perhaps all this is linked with the fact that the “Tanagra figures” had not been noted much prior to the end of the 1860s, when a ploughman of Vratsi in Boeotia, Greece, began to uncover tombs ranging in date over many centuries. See <<http://www.jasonjacques.com/gallery>> Pausanias says: “[W]ithin the territory of Tanagra is what is called Delium on Sea. In it are images of Artemis and Leto” (Pausanias, 9.20.1). <<http://www.theoi.com/Text/Pausanias9A.html#11>>

26) <<https://www.britannica.com/plant/wormwood-plant>>

2. URSA MAJOR

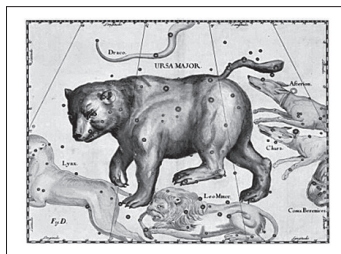


Figure 3. Johannes Hevelius
Firmamentum Sobiescianum sive Uranographia, 1687.

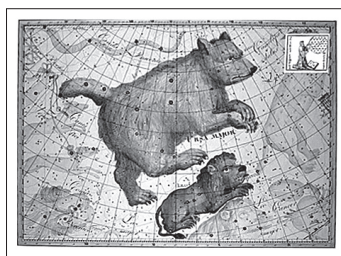


Figure 4. Johann Elert Bode
Uranographia sive Astrorum Descripti, Berlin, 1801.

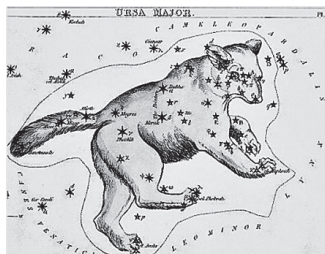


Figure 5. *Urania's Mirror*
(published by M. A. Leigh), London, 1825.

In the “Big Dipper” cluster, several stars from the Ursa Major constellation were apostrophized. Here I single out Omega Ursa Majoris. OMEGA UM in Chinese *Tiān Láo yī* means “the First Star of Celestial Prison”. The word “**prison**” appears twelve times.

In *Pale Fire* Nabokov uses a series of words or terms associated with constellation names “Great Bear” (Old Greek “Arktos Megale”, Latin “Ursa Major”).²⁷⁾ Thus, from every listed word he develops clusters of new semantically related words. Frequently he uses the same word with different meanings like the polysemic word “bearing” (a derivate from “bear”) (“act or process of carrying”, “support”, “poise”); various compound words (with “-berry”: “strawberry”, “mulberry”, “raspberry”); or a web of synonyms with different words for the same meaning (“great”, “big”, “giant”, etc.).

There are numerous examples of *BHER root cognates:²⁸⁾

27) <<http://www.constellationsofwords.com/Constellations/UrsaMajor.html>>

28) **Bear (n.)** Old English *bera* “bear”, from Proto-Germanic **beron*, literally “the brown (one)” (cf. Old Norse *björn*, Middle Dutch *bere*, Dutch *beer*, Old High German *bero*, German *Bär*), from PIE **bher-* (3) “bright, brown” (see brown (adj.)). The Greek *arktos* and Latin *ursus* retain the PIE root word for “bear” (**rtko*), but it is believed to have been ritually replaced in the northern branches because of the hunter taboo of wild animal names (cf. the Irish equivalent “the good calf”, Welsh “honey-pig”, Lithuanian “the lick”, Russian “медвед” (“honey-eater”). Others connect the Germanic word with the Latin *ferus* “wild”, as if it meant “the wild animal (par excellence) of the northern woods.”

Bear (v.) Old English *beran* “to bear, bring; bring forth, produce; to endure, sustain; to wear” (class IV strong verb; past tense *bær*, past participle *boren*), from Proto-Germanic **beranan* (cf. Old Saxon *beran*, Old Frisian *bera*, Old High German *beran*, German *gebären*, Old Norse *bera*, Gothic *bairan* “to carry, bear, give birth to”), from PIE root **bher-* (1) meaning both “give birth” (though only English and German strongly retain this sense, and Russian has *beremennaya* “pregnant”) and “carry a burden, bring” (see inferred)... Many senses are from the notion of “move onward by pressure.” The Old English past tense *bær* became the Middle English *bare*; alternative *bore* began to appear c.1400, but *bare* remained the literary form till after 1600. The past participle distinction of *borne* for “carried” and *born* for “given birth” is from the late 18th c. To bear (something) in mind is from the 1530s. <<http://www.etymonline.com/index.php?term=>

“**brown**” (29), “**beard**” (10), “forbear” (present over synonymous “ancestor” (4), “father” (35), and “predecessors” (2)), “**flabbier**” (1), “**bore**” (12) (plus synonymous “tire” (12)), “**beer**” (1), “**bairn**” (occurring only throughout its synonyms “child” (36) and “baby” (1)), “**barrow**” (3), “**burly**” (2), “**burden**” (3), “**birth**” (16), “**pine**” (8), “**ferment**” (1), “**fern**” (1), “**ferny**” (1), “**ferocious**” (3), “**fervently**” (3), “**ferz**” (3), “**fir**” (3), “**difference**” (29), “**offer**” (19), “**prefer**” (10), “**transfer**” (9), “**effervescence**” (1), “**loafer**” (1), “**refer**” (23), “**suffer**” (8), “**fortune**” (19), “**furtive**” (1), “**fury**” (2), “**metaphor**” (2), “**phosphor**” (2), “**aphorism**” (3), “**selenographer**” (1), “**peripheral**” (1), “**biographer**” (1), “**Christopher**” (1), “**hemisphere**” (2), “**atmosphere**” (5), “**bright**” (23), “**brown**” (29), “**brow**” (3), “**brownie**” (present through the synonymic string: “poltergeist” (4), “ghost” (19), “specter” (3), “wraith” (1), “spook” (2), and “shade” (135)), “**beaver**” (1), “**berserker**” (from *berserk* “Norse warrior”, literally “a warrior clothed in bearskin”, in other words “lunatic” (4), “madman” (8), “nut” (3)), “**bera**” (9), “**barn**” (14), “**bare**” (16) (plus “bald” (6), “nude” (5), “naked” (7)), “**baron**” (19), missing word “**burnish**” substituted with “buff” (3), and “polish” (4). Evidently, our omnipresent and outstanding narrator paved his book with the kin words.

From this perspective, the title of Kinbote’s picturesque description of summoning a spirit, “THE HAUNTED BARN” (C347), can be taken for “**the hunted bear**” rather (“haunted/hunted”, “barn/ bear”). Let me remind the reader, the myth claims that the she-bear (Callisto) is hunted by her son Arcas. Arcas almost slew the she-bear – at the last moment luckily he recognized his own mother. (Meaning “basket”, “barn” can be found in the key cluster “Big Dipper” as well)

Isn’t it strange that Gradus “bears” the “brown” suit and the “browning”? “Bear” etymologically originates from “brown”, the same as “browning”. Not accidentally, in his controversial prowl-

ing Gradus stayed “at the Beverland hotel” (C949a) in Rue Gambette. Plainly referring to the Great Bear (the pair “bear/ beaver” has the same PIE root),²⁹ Kinbote is called “Great Beaver” (F24).

“**Bearu**” – the old English equivalent of “pine”, with all its derivatives and compound words used eight times – implies the key word “bear”. In Serbian and Russian “pine” keeps an echo of old archaic sounds (“бop”, [bor]).

These synapses are not at all unusual. They are poetic, connected by a deeper meaning, the meaning of symbols, sounds and even graphemes, but may appear a little forced. Nabokov wrote a poetry-novel, and the narrative part is by no means less poetic. Some associations are obvious, others not so much, and yet others are so distant that an honest reviewer may warn me for the poetic license too broadly comprehend.

The following list of examples does not exhaust the subject-matter nor is it final, but rather, it opens the “Star Gate” for new research.

The word “**bear**” is mentioned ten times, while its derivatives and compound words come to a total of fourteen. When the narrator refers to himself as he talks about Gradus: “It is evil piffle to assert that he aimed not at me (whom he had just seen in the library – let us be consistent, gentlemen, OURS is a rational world after all)” (C1000), he accentuates “ours”, but in French that word means “bear” (“**Pourse**”). Thereby, the narrator himself alludes to his, so to speak, “bear-identity”. The string of sounds “**ourse**” is reiterated sixty eight times (“of course”, “intercourse”, “course”, “ourselves”, “yourself”, “discourse”), “**ours**” nineteen times (“hours”, “contours”, “ours”, “yours”), and nothing less emblematic “**uran**” ten times (“Uran”, “Uranograd”, “restaurant”, “reassurance”, “insurance”). In specific word arrangement

29) One part of word “gambette” is “gam”, the jewel (see the “Ali Baba” cluster) and another is “bette”, a word similar to “bat” (see the “Bat” cluster).

“CAPITAL URANOGRAD” (C71) there is no coincidence. “Capital” is a synonym for “major”, and through the same root “Uran” leads to “Ursa” (URSA MAJOR). The Greek variants for word “bear” – “arcas”, “arcos” – forced the narrator to use the lexemes “**arc**” (1) and “**arctic**” (1). Nova Zembla is in the Arctic Ocean, for instance. Horace, Vergil, and Ovid called Major and Minor Ursae “GELIDAE ARCTI” (Glacial/ Frozen Bears). The word “**glacial**”, from the same form in French, originates from the Latin “glacialis”. The derivatives of this word are repeated twice, both one time (“**glacier**” and “**glacis**”).) (The derivatives of the synonymous “**ice**” are repeated fifteen times.) Kinbote says: “[F]or here and there magic apertures and penetrations so narrow and deep as to drive one insane, could be deduced from a pool of sweet, foul ditch water, bespeaking a moat, or from a dusky odor of earth and turf, marking the proximity of a glacis slope overhead” (C130).

Stand rapt in awe along with me, my reader, under the celestial “glacis slope overhead”!

Word play with MAJOR (some of them are Mayor of Odeval-la and Mayor of Aros) is numerous. The words “**major**” (2) and “**mayor**” (6) resemble one another. “Major” has a lot of synonyms: “**main**” (28), “**capital**” (4), “**chief**” (3), “**key**” (14), “**principal**” substituted with “**principle**” (2), “**important**” (8), “**significant**” (2), “**meaningful**” (5), “**considerable**” (5), “**large**” (22), “**formidable**” (3), “**marked**” (10), “**substantial**” (1), “**leading**” (9), “**extraordinary**” (11), “**exquisite**” (7), “**best**” (10), “**first**” (82), “**serious**” (4), “**stern**” (1), “**subject**” (13), “**adult**” (3), “**mature**” (2), “**topic**” (2), “**soaring**” (1), “**tipsy**” (1).

Cluster “**great**” has eighty three constituents (including the bunch of homophone “**grate**”: “**creak**” (3) “**crackle**” (3), and Latin “**grata**” (1)). Here come “**big**” (18), “**tremendous**” (6), “**enormous**” (1), “**colossal**” (3), “**massive**” (1), “**prodigious**” (5),

“stupendous” (3), “mammoth” (2), “gigantic” (1), “giant” (6), “epic” (2), “vast” (7), “huge” (10), “oversized” (1), “king-sized” (1), “jumbo” (1), “top” (18), “utmost” (4), “cap” (4), “burly” (2), “sturdy” (1), “broad” (6), “husky” (1), and “whirligig” presented by “carrousel” (1), and “roundabout” (1).

The polysemic word “bear” has many meanings and nothing less derivatives. Roughly speaking, they are: “carry” (5), “wear” (16), “bring” (9), “take” (76), “buffet” (1), “fetch” (5), “retrieve” (3), “pass” (46), “support” (7), “contain” (18); “born” (12), “borne” (3), “breed” (3), “reproduce” (6), “procreate” (1), “eniente” (1); “bearings” (2) with subordinative “attitude” (7), “posture” (1), “carriage” (1), “pose” (3), “manner” (9), “holding” (21), “appearance” (6), “look” (97), “behavior” (2); “bearing” (2) which can designate “relationship” (1), “relations” (2), “ratio” (presented by “portion” (3)), “pregnant” (1), “ledge” (3), and “bed” (30) as well.

We should not forget the branched net of phrasal verbs knowingly developed: *bear out* (“authenticate” (1), “confirm” (3), “evidence” (1), “justify” (1), “verify” (1), “warrant” (2), “endorse” (3), “establish” (3), “prove” (7)); *bear up* (“stand” (11), “submit” (2), “present” (36), “tolerate” (1), “abide” (1), “live with” (1), “swallow” (4), “accept” (15), “endure” (4), “render” (4) (“surrender” (1)); *bear on/ bear upon* (“apply” (2), “concern” (12), “refer” (10), “pertain” (1)); the whole system of idioms: *bear a hand* (“give assistance” (8)); *to bear gossip* (“transmit” (3), “spread” (18)); *have a bearing on* (“influence” (4)); even slang: *large, clumsy person* (“clumsy” (5), “cumbersome” (1), “awkward” (4)); *a highway patrol officer* (“officer” (2), “patrol” (3), “police” (14), and “policeman” (3)).

The reason of mentioning “**comusmask**” (C949a) (Comus is Bahus’ son, a cup-bearer actually) is much clearer now (the “bear” part in the compound word). Why the word “**rodnaya**”

is used (C62)? In Russian, *родная* (*rodnaya*) means “which give birth”, “reproduce”.

The **panda**, commonly comprehended as a type of bear, appears twice: “[U]nder a coverlet of genuine **giant panda** fur” (C12). Ursa Major is the giant starry panda doubtlessly. The words “sloth” (2) and “torpor” (1) most probably refer to the **sloth bear** (Latin *Melursus Ursinus*). The string of synonyms denoting “grisly” (“ghoulish” (2), “hoary” (2), “frost” (6), “gory” (1), “awful” (9)), make sense in the *Pale Fire* concordance by virtue of similar words “grisly” and “**grizzly**”. (It is a common truth that grizzly bear is a type of brown bear.)

Some words can be found in different clusters, thus all synonyms of “**roar**” (11): “**howl**” (3), “**bellow**” (1), “**thunderstorm**” (7), “**rumble**” (2), “**boom**” (1), “**wedge**” (1), “**groan**” (6), “**growl**” (1) – belongs to: 1) the Great Bear cluster (because of the bear’s sound); 2) the Big Dipper sub-cluster (over phonetically close “rear” as a rear part of Great Bear; 3) the Bat cluster because “rear mouse” is “bat”.

In many imaginative ways, the narrator repeats the graphemes and sounds of the lexeme “bear” (“**-ber-**” (151), “**-bor-**” (38), “**-bir-**” (23), “**-bur-**” (39), “**-boar-**” (19), “**-bour-**” (2), “**-br-**” (376)).

“Bear” is the watermark of *Pale Fire* and this is why Kinbote says: “Every page in the book of one’s personal fate BEARS his watermark” (C493), as well as: “[A]s many as thirteen verses [...] BEAR the specific imprint of my theme, a minute but genuine star ghost of my DISCOURSE on Zembla” (C42). Not only does the narrator explain that every page of the novel bears his watermark but he himself uses that watermark (specifically, the word “bear”) to make a sentence. Instead of the word “bear”, he could have made a series of other constructions stating the same, but he plays with and teases the reader, giving him solutions on a plate (which he will do literally – see the “Treasure”).

Conjuring up the image of “a freak reincarnation” in his poem, Shade says he might discover he had returned as a “**bear cub**” under a burning pine: “[F]reak reincarnation: what to do / On suddenly discovering that you / Are now a young and vulnerable toad / Plump in the middle of a busy road, / Or a BEAR CUB beneath a burning pine” (P561-565). The entire poetic image of the pine invokes a metaphor for the axis of the Northern Celestial Hemisphere, whose center is Polaris rotating like a gigantic umbrella. The interior of that umbrella we see as the Northern Celestial Hemisphere with northern constellations, among which Ursa Major is the largest. Here “burning pine” represents the umbrella, and a “bear cub” Ursa Minor (see “Stellarium” cluster). Besides, “pine” is “bearu” in Old English, and shares the same PIE root (*bher) with “bear”. The word “umbrella” is a diminutive of “umbra”, the Latin word for “shadow”, or “shade” (over synonymous “pale” leading to “BAT” cluster (*q. v.*)). What does all this mean? John Shade will be reincarnated (after his alleged demise) as a constellation, only not as a “bear cub”, dear reader, but rather as the Great Bear. What is this if not the undeniably fingering to the real narrator?

In Kipling’s ballad, *The Rhyme of the Three Sealers*, apostrophized by Kinbote (C230), waves Russian flag: “English they be and Japanese that hang on **the Brown BEAR’s** flank, / And some be Scot, but the worst of the lot, and the boldest thieves, be Yank!” (Kipling 1893: 8) The hint gains sense only if we put the key for unlocking *Pale Fire* in the rusty (rather archaic) clockwork from the cellar space (or rather stellar).

In the example: “Not since July 11, when he had visited a Finnish bathhouse in Switzerland, had he seen his bare feet” (C949), “**bare feet**” is a reference to Ursa Major and Boötes (“bare” is a homophone with “BEAR”; “feet” over “boot” leads to “BOÖTES”) (see Boötes-cluster promptly). “**Bathhouse**” comes

from Artemis's bath, or from similarity with the key word "BAT" (*q. v.*). Afterwards we will see the decisive relevance of the bat in Ploughman's hand (unhesitatingly see cluster "BAT").

With the celestial keys, one should not be ingenious to recognize the Great Bear in the "**broad bare** shoulders" (C130) of Iris Acht. ("Broad" leads to "MAJOR", "bare" to "BEAR".)

Could it be that words "Onhava" and "Otava" simply resemble one another? In *Kalevala*, the great epic of the Finns, OTAVA designates a polar star and the Great Bear respectively, as well as the deities of these bodies (*Calevala*, trans. Crawford 1888: 10).³⁰ Whether Zemblan ONHAVA originates from the stellar Otava, let my reader decide. **Onhava**, "the beautiful capital of Zembla" appears in the text twenty nine times.

In the following verses: "I am not slave! Let be my critic slave. / I cannot be. And Shakespeare would not want thus. / Let drawing students copy the acanthus, / I work with Master on the architrave!" (C962) the word "**acanthus**" is mentioned due to its alternative common name – BEAR'S BREECHES (Acanthus Mollis).³¹

As far as we're concerned, a "**trilby hat**" (from C408) flies down in the narrative owing to its common name "BROWN TRILBY", and the motive of shaving (four times "razors", "shave" six times) hide a cultural reference to the *Ursa Major Stellar Shave Set*.

30) "Thereupon the bee arising, / From the earth flies swiftly upward, / Hastens on with graceful motion, / By his tiny wings borne heavenward, / In the paths of golden moonbeams, / Touches on the Moon's bright borders, / Fans the brow of Kootamoinen, / Rests upon Otava's shoulders" (*Calevala*, trans. Crawford 1888: 157).

31) <<https://www.britannica.com/plant/Acanthaceae#ref233212>>



Figure 6. The Ursa Major Stellar Shave Set with a Black Walnut Razor

3. THE BIG DIPPER

The Big Dipper stands for the rear part of the The Great Bear constellation, and a “mechanical” part of the clock-toy so to say. Kinbote’s chosen identity is “**Charles**” (30), “**Charlie**” (7) and Big Dipper is known as “CHARLES’ WAIN”. It consists of seven stars – in the text number “**seven**” is reiterated seven times. Beside such examples as “the seven deadly sins” (C549), or “seven councilors” of Zembla (C71), there are some which require counting: “The banqueting hall had **three** custodians **and** as many as **four** lofted in the library whose dark recesses seemed to harbor all the shadows of treason.” (C130) (“Treason” or rather “treasure”?) There is also a similar example in the following: “And at the same moment, from another side of the palace, **all seven councilors** [...] came striding down the stairs of stone, in dignified hast” (C71). Seven councilors are seven stars from the Big Dipper and the **Seven Dukes** from Chinese constellations referring to Boötes (*q. v.*). In Hindu astrology, the Big Dipper is seen as *Sapta Rishi* or “THE SEVEN GREAT SAGES”, which prompted the use of “sage” three times.

In the handgrip of the Big Dipper, **Mizar and Alcor** form a naked eye double star.³²⁾ The line: “Who rides so late in the night and the wind” (P662) seems to be a reference to Mizar and Alcor known as “HORSE AND RIDER”. With “handgrip” are networked words “handle” (3) and “grip” (4), and behind “grip” branch out “stem” (4), “operate” (5), “manage” (14), “manipulate” (2), and “wield” (1).

The narrator creates the motif of the Big Dipper with a great deal of words. Some of them are chosen from legends. In Israel and Arabia, the seven stars of the Great Bear seem to have been

32) <<http://stars.astro.illinois.edu/sow/alcor.html>>

a BIER FOLLOWED BY THREE MOURNERS.³³⁾ The agnate lexeme “**coffin**” comes once.

For the Dutch the Big Dipper is *Steelpannetje*, SAUCEPAN. The reader of marvelous PF can find this motif in a “copy of Picasso’s *Chandelier, pot et casserole émaillée*”³⁴⁾ (C12) (*casserole émaillée* in French means “enamel pan”), further in the echo-image of “**pot and pan**” belonging to the farmer’s plump wife in Zembla (C149). The proof can be seen in the homographic word for Greek deity “**Pan**” as well: “And still/ Old Pan would call from every painted hill” (P325-326). The sub-cluster “**sauce**” (2) opens new lexical set: “**vegetable**” (2), “**snap**” (8), and “**relish**” (3) (with word “relish” come another branch: “delight” (13), “satisfaction” (13), “pleasure” (18), “taste” (12), “flavor” (3), “gusto” (1), “smack” (2), and “dressing” (10)).

The usage of the word “**fisher**” (“fish” 16) might be triggered by the name of American Indians for the Big Dipper (*Ojig-anang*, the FISHER STAR).

In Malaysia the Big Dipper is called “THE LADLE” (*Buruj Biduk*) (1) and it includes following synonymous sequence: “**spoon**” (3), “**scoop**” (1) (within which is “grab” (2), “snatch” (1), and “seize” (1)). Let’s hear some delightful examples: “I once watched [...] a conjurer [...] at his marvelous fluid-looking fingers which could if he choose make his spoon dissolve into a sun-beam” (F28); “[A] shoehorn, which turns into the spoon” (P944).

An idea to expand the sub-cluster centering on “**gourd**” may come from the African name for Big Dipper – THE DRINKING GOURD. “Gourd” is “**pate**” (2) as well as “head” (74). Additionally, the synonym of “gourd” is “jar” (2) with a substantial and ramified sub-cluster: “clash” (3), “brush” (11), “affair” (7), “grate” (8) (“creak” (3) and “crackle” (3) belong here), “insult”

33) <<http://www.etymonline.com/index.php?term=Arcturus>>

34) Peer into *Musée National d'Art Moderne*, Centre Georges Pompidou, Paris.

(3), “offend” (5), “resent” (5), “hurt” (9), “injure” (2), “wound” (2), “shake” (7), “shock” (7), “convulse” (1), “agitate” (2).

More “**cavity**” assembling Big Dipper can be found in: “cave” (19), “concavity” (2), “hollow” (5), and “hole” (6) (much more about it in the “Bat” cluster) and lexemes such as “cup” (5), “bowl” (2), “goblet” (1), and “dish” (1) (primarily in the “Stellarium” cluster).

From the cluster of the Great Bear the super-cluster “Big Dipper” borrows over three hundred lexemes designating “**big**”.

It seems likely that the lexeme “**zipper**” (2) is used deliberately because of sound repetitions, the same as the lexemes “**redip**” (3) and “**deep**” (18). This very word (“**dip**”) is reiterated 3 times. For instance, Gradus “dipped into his briefcase” (C286). The compounding word “**dippy**” is missing but its synonym “**goggle**” intentionally appears once.

The most substantial meaning of “dipper” in *Pale Fire* is “PLOUGH” or “PLOW”. “And now I plough / Old Zembla’s fields where my gay stubble grows” (P935-936) said John Shade. In the example: “[W]ants them to plod and Pegasus to plough” (C922), the commentator takes the opportunity to slip in the word “plough”. This very lexeme (“**plough**” (2)) recalls the Russian word for “plough” – “пльг” [*ploug*], interconnected with its homograph “plug” and consequently with synonyms “cork” (1) and “wad” (1).

Word “plough” is synonymous with “TILL” (6). In this cluster “**dig**” is missing, substituted by “prospect” (1), “mine” (11), and lacking “rout” mirrored by “route” (5). In line with “**grub**” stands “grubby” (1) and with “**beam**” (7): “shine” (7), “bundle” (1), “stream” (4), and “jet” (4). Instead of “**bask**” there is only one “Basque”.

“TRAIL”, the process of tilling among other meanings, appears 7 times, having a large lexical nest (over five hundred):

“path” (11), “pass” (46), “**passage**” (42) (with two main sub-clusters – **first one**: “fragment” (4), “segment” (1), “scrap” (9) and “shiver” (8) – and **second**: “hall” (24), “exit” (2), “entrance” (7), “mouth” (7), “ingress” (1), “porch” (15), “veranda” (4), and “terrace” (12)). “Trail” includes “gate” (5) instead of “gateway” and “transition” (2) instead of missing synonym “transit”. “Trail” is also: “hallway” (2), “corridor” (6), “lane” (21), “allay” (1), “Riviera” (4), “channel” (1), “road” (34), “run” (20), “trace” (7), and “track” (1). In back of “track” stand: “mark” (16), “wake” (5), and “streak” (5). “Trail” includes very frequent “way” (60), as well as “course” (59) and “course” divaricates further as “series” (26), “string” (4), “chain” (3), “succession” (8), and “sequence” (2). (Peruse “Web of Sense” for complete information).

Semantically similar to the lexeme “trail” is lexeme “TAIL” (9). It has several synonyms: “lapel” (2), “cue” (1), “rattle” (4), “rear” (3), very frequent “end” (36), and very cute “coccyx” (1) (this one I quote loudly: “My coccyx and right wrist hurt badly” C1000). The word “trail” designates a “drag” (1), “pull” (18), “draw” (18), then “drawn” (7), “draft” (29), “yank” (1), as well as “tug” (3) (within which is used “traction” (1), and “extraction” (2)).

“Sampel” is Zemblan for “waxwing” or “SILKTAIL” (1). The silktail is a reference to the tail of the Great Bear, and “sampil” is explained in “The Treasure”).

As the plough is drawn through the soil, it creates a “**furrow**” (3). Let’s see some significant Shade’s verses: “Maybe some quirk in space / has caused a fold or **furrow** / to displace the fragile vista, the frame house between / Goldsworth and Wordsmith on its square of green” (P45-48). The synonymic chain of “furrow”, near and distant, consists of the following lexemes: “**wake**” (5), “**crease**” (3), “**frill**” (1), “**frown**” (4), “**wrinkle**” (3), “**fold**” (10), “**tuck**” (3), “**crimp**” (2), “**corrugate**” (1), “**ruffle**” (1). The word “nonsense” (6), along with “balderdash” (1) represents the miss-

ing synonym “**plait**”. Here comes “**groove**” two times with the cluster of similar words: “gutter” (1), “baffle” (1), and “rifle” (2).

Another semantic field related with “plough” is “THE TEAM with oxen or another domestic animal”. The multifarious glossary we can find in this semantic field. The word “**team**” is omitted but its synonyms are richly branched: “group” (18) and “band” (8). Moreover, the homophone of “team” – “teen” (2) appears twice. In “The **Untamed Seahorse**”, the narrator’s reference to “My Last Duchess” and Browning, one might discover an echo of the “**TEAMED HORSE**” (a plough with horse), the same as “**TRAILED PONY**” in “the pulpous **pony-tailed** girl student” (F21). In like manner, the Basque mountain horse (a horse breed) can be found in “the **Basque coach** on a clay court” (C130) (the word “mountain” is used just in the following sentence).

In the comment of line 1000, Gradus is placed within the context of “**VAN**”, while King Charles is waving to him “as he and [...] a boy [...] were carrying cradled glass from the hothouse to a horse-drawn van”, C1000. Since we were invited by the commentator to make “an inevitable allusion” (C270), why don’t we read Swift’s line “Vanessa in her bloom” as **Van** (Charles’s Wain) essa (esse, **is**) **in** (her) bloom (**blue**), for instance? The van is in the blue? – The real fun.

As far as we’re concerned, the narrator uses subtle replacements of “wain” (“veil”, and “wake”) in the collocations with “golden” (“through the **golden veil** of evening”, C181; “over the **golden wake** of an emblematic sun”, C286) by cause of Pope’s verses (“So fares the sailor on the stormy main/ When clouds conceal **Bouites’ golden wain**”) (Pope [Trans. 1703]. 1903: 521–522).

The lexeme “van” comes with the similar words “vane” (1) and “vain” (6)) along with other types of sound repetitions. The group of graphemes “-**van**-” is reiterated thirty five times in the following words: “vanilla” (1), “vanished” (6), “vantage” (3), “advance” (14), “divan” (2), “relevant” (1), “servants” (2), “eva-

nescence" (1), "Moscovan" (1), "revanched" (1), "observant" (2), "grievances" (1), "vanity" (1), "vanhomrigh" (1) and "Vanessa" (8).

"Van" means "**camper**" (2) ("campus" (11) and "Campbell" (6) repeat these sounds), and this can be a reason for mentioning of them.

The lexeme "WAGON" comes once but it can be heard in "Wagner" (1), whom Kinbote is listening to, alone in the house and on the verge of madness, and "wodnaggen" (1) is a Zemblan name for the type of house the judge lives in. Because the Big Wagon is "**amaza**" (wagon) in Ancient Greek, the word cluster "amaze" has four constituents. And in the verse: "Fra Karamazov, mumbling his inept" (P641) lies a "secret stamp", actually two of them: "car" [kar-] and "amaze" [-amazov] both denote "wagon".

The words "WHEELBARROW" (2) and similar "**wheel**" (8) are deliberately mentioned the same as "**barrow**" (1).

The lexeme "CART" is not confirmed in the novel though it has its doublets in "cartoon" (1), "carton" (4), "Cartesian" (1), "McCarthy" (1).

The twice mentioned "COACH" (2) has several synonyms: "**instructor**" (5), "**councilor**" (6), "**tutor**" (4), "**lecturer**" (7), "**editor**" (5), "**teacher**" (4), and "**professor**" (7). I would also situate here one "CARRIAGE", seven "TRAINS", and one "rehearsed", as an echo of "HEARSE". There are almost fifty "CARS" in *Pale Fire*: The car park counts thirty three "cars", four "automobiles", one "Packard", one "sedan", even three specimens of both the mighty "CADILLAC" and the "KRAMLER", one "ROLLS-ROYCE", then seven times mentioned "TAXI", and seven "TRUCKS". Kinbote, Mrs. Starr, Sybil Shade, Mr. Gerald Emerald, Bob's fellow student, Odon, Sylvia O'Donnell, all of them drive their vehicles throughout the novel.

Except in compound words ("horseman", "horsewoman", "horseshoes", "seahorse", "Whitehorse", etc.) **horses** do not appear

in the text, so to say. It seems like the narrator is evading direct references to “**oxen**” too, but it is referred to by “Oxford” (from Old English “Oxnaforda”, literally meaning “the ford of the Ox-en”) appearing two times. Besides, there are two “**bulls**” with an intensive string of sounds “-**bull**-” (7), four “**cows**”, two Russian ones (“**korova**”), and “**buff**” five times mentioned (three times “buff” [Curdy Buff], once “buffoon”, and once “buffet” in “a big **buffet** dinner” (C181) at the Shades’). The plural form of “calf” – “**calves**” (“bare calves”, C47-48) should be added here. “**Red bisons**” are entailed. Conmal is dying under the “splendid painted bed ceil with its reproductions of Altamira animals” (C962); Altamira is a cave in Spain famous for its Upper Paleolithic cave paintings, and especially for its red bisons. “Alef” is derived from the West Semitic word for “ox” (Alfred, King **Alfin**). Since the **oxen were castrated**, Gradus “had tried several times to castrate himself” (C698). What about the Negro with the trumpet? What is the connection between the trumpet and the oxen? In Latin “**trumpet**” is *buccina* “a crooked horn or trumpet, signal horn” (Latin *buculus* “heifer, young ox”, diminutive of *bos* “ox, cow”). The Negro with the trumpet is Boötes with the ox. The narrator uses a word which in Latin is directly linked with the draught animal, that is, the ox. An extremely subtle metaphor “**cheval glass**” (“cheval glass, a triptych of bottomless light, a really fantastic mirror, signed with a diamond by its maker, Sudarg of Bokay”, C80) evokes horse-drawn. Cheval glass is a full-length mirror tilted in a frame. The mirror is literally hitched to the ram. French *cheval* is “horsy”.

Nabokov gives us many hidden elements of “HARNESS” (1). Thus, we cannot find “**hitch**”, but synonymous “**twitch**” (3), “**snatch**” (1), and “**play**” (55) (see broader list in the “Web”) are present along with “jerk” (5) branching further in “boggle” (1), “thirsty” (7), and “dry” (10). The lexeme “**gear**” is omitted, but

reachable are two “headgears”. In the semantic field of “harness” comes “**pair**” (13); within “**armor**” (2) “panoply” (1), “mail” (5) and only thirty six “letters” situated down below; “**collar**” (2) is meaning “grasp” (3), “capture” (4), as well as “arrest” (1); over “**yoke**” (1) are included “boor” (1), and “savage” (1); one “**rein**” and one “reindeer” found in the text; “**girth**” along with “volume” (8), “scope” (2), and “extent” (1); “**breeching**” (2); “**saddle**” (1) and “burden” (3), and “weight” (4) accompanied with; “**traces**” (7); “**rig**” (2) with masterly designed “apparatus” (2), “equipment” (1), “fittings” (3), and “tackling” (1).

“[G]entle and picturesque SLOPES in Bera” (I305) belong to the semantic field of “dip”. Word “**slope**” is mentioned thirteen times and collects similar words: “**incline**” (5), “**lean**” (9), “**rakish**” (1), “**hillside**” (4), “**scarp**” (2), “**downhill**” (1), “**pitch**” (3), and “**bias**” (1) within which is six times mentioned “prejudice”.

Stars can ascend and descend, but “DIP” by itself in this respect can signify “**decline**” (3), “**descend**” (3), and “**fall**” (22). A very potential branch of synonyms may be added here: “**soak**” (2), “**sink**” (6), “**plunge**” (4), “**rinse**” (1), “**duck**” (4), “**dive**” (2), “**drench**” (3), “**swim**” (13), “**paddle**” (1), “**dabble**” (1), and “**splash**” (1).

The Big Dipper also means the following: “[A] small railway in an AMUSEMENT PARK that travels very quickly along a narrow track that slopes and bends suddenly cam”.³⁵⁾ This is why the narrator placed “a very loud amusement park right in front of [Kinbote’s] present lodgings” (F13), or a “carrousel inside and outside [his] head” (F28), and why “Oleg, Duke of Rahl [...] K’s beloved playmate, killed in a toboggan accident” (I311). What else can be the function of words such as “toboggan” or “carrousel” in the text? It can freely be said that *Pale Fire* is bursting with

35) <<http://dictionary.cambridge.org/dictionary/british/big-dipper?q=big+dipper>>

references to a roller coaster. As such, the following needs to be regarded: the twice mentioned “**amusement park**” (with seven constituents of “amuse” sub-cluster and ten of “park”), “**toboggan**” (2), “**horseshoe**” (3), “**carrousel**” (1) “**roundabout**” (1), “**railway**” (4), “**roll**” (17), and instead of the lexeme “whirligig” similar “whirling” (1). The upper-ranged “**ride**” contains the following string: “party” (15), “regale” (2), “feast” (2), “fête” (1) (“Fête Flamande” C130), “festivity” (6), “fun” (4), “ceremony” (1), “carnival” (1), “entertainment” (2), “frolic” (1), and omitted word “holiday” represented with synonymous “recess” (5), “vacation” (2), “break” (2), and “rest” (15). The word “chute-the-chute” is absent but the presence of “chute” (2), “elevate” (1), and “lift” (7) are substantiated. “Chute” designates a “riffle” (not found) – its representatives are two “cataracts” and one “waterfall”.

With a little ‘word golf’ Big Dipper now can easily be found in “**rakish cap**” (rakish > slope > DIP; cap > top > BIG); “**great surprise**” (great > BIG; surprise > amaze > wagon > DIPPER); “**grand peut-etre**” (grand > BIG; peut-etre > potato > spud > spade > DIPPER), etc.

4. BOÖTES

Let us look at several representations of the Boötes constellation from the 17th, 18th and the early 19th century.



Figure 7. Johannes Hevelius
Firmamentum Sobiescianum sive Uranographia, 1687.³⁶⁾

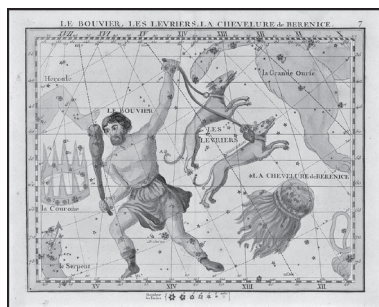


Figure 8. Jean Nicolas Fortin
Atlas céleste de Flamstéed, Paris, 1776.³⁷⁾

36) <<http://www.atlascoclestis.com/6.htm>>

37) <<http://ianridpath.com/atlas/jamieson.htm>>

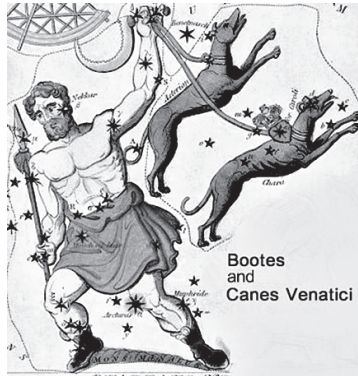


Figure 9. *Urania's Mirror*
(published by M. A. Leigh), London, 1825.³⁸⁾

The brightest star “ARCTURUS” (Alfa Boötes) is situated on **Boötes’ left knee**. Shade is “smiling and massaging” (C894) Kinbote’s knee (the lexeme “**knee**” appears seven times, and “**left**” sixty four times). Why did Kinbote move in his “rented suburban house” on February 5, 1959 and then on one of his “first mornings” (F19) noticed John Shade for the first time? Because of this: “golden red star Arcturus rising fifty days after the winter solstice” (Hesiod),³⁹⁾ and in the target year 1958 the winter solstice was on December 22. “Fifty days” plus December 22 is virtually equal to **several mornings after February 5, 1959**. (The calculation is: 50 days = 9 days in December + 31 day in January + 5 days in February + several mornings (five maybe?) Under the fixed star of Arcturus Foreword is signed in Cedarn (see “Stellarium”).

The prime theme of this specific lexicon is the son of Calisto. The word “ARCAS” has the same root as “**arctic**” (1). The

38) <<http://www.atlascoelestis.com/16.htm>>

39) <<http://www.constellationsofwords.com/stars/Arcturus.html>>

droves of “dogs” in the text (in the “Stellarium” cluster listed) might have a foothold in the myth of Arcas and his hunting dogs.

Arcturus is “a WATCHMAN” (29) (“A **watchman**, Father Time, all gray and bent” (P474), “**keeper**” (16), “**viewer**” (18), “**protector**” (5), “**observer**” (16), “**astronomer**” (2), “**custodian**” (1), “**attendant**” (13), “**secure**” (8), “**ward**” (1), “**spectator**” (7) (radiating furthermore in “sentry” (1), “patrol” (3), and “sentinel” (1)). This involves “**trust**” (14), “**resolute**” (3), “**resolved**” (2), and “**faith**” (11) (and synonymous “religion” (9)). The mythical hero is “a **guard**” of his mother (15) (the homograph “gard” (35) belongs here) (A wonderful illustration: “[M]y **bodyguard** of black junipers watched the stars, and the omens”, C47-48). In the same cluster fall “**porter**” (1), “**scoutmasters**” (1), “**valet**” (3), and “**servant**” (2) (and synonymous “ancillula” at least).

In Hindu mythology, the Moon Mansion **Arcturus** is the 13th “nakshatra” *Nishtya* or “OUTCAST” introducing “**exile**” ten times and “**outlaw**” once.

Native Americans, the Mi'kmaq of eastern Canada, saw **Arcturus** as *Kookoogwéss*, THE OWL.⁴⁰⁾ This motif appears in C922: “The Message Man, the **owlish** Nincompoop.”

Delta Boötis (δ **Boötis**), **Princeps**, is a pale yellow star in the spear-shaft of the Boötes. “Princeps” means “PRINCE” (25), or “**prime**” in Latin. “The stars of Boötes were incorporated into many different Chinese constellations. The northern constellation was *Qigong*, the Seven Dukes, which was mostly across the Boötes-Hercules border. It included either **Delta Boötis** or **Beta Boötis** as its terminus” (Robson 2005: 44).

Mu Boötis (μ **Boötis**) is a triple star system in the Boötes constellation. It has the traditional name **Alkalurops** (also *Inkalu-*

40) <<http://articles.adsabs.harvard.edu//full/2008JRASC.102...59D/0000059.000.html>>

nis, *Clava*, and *Venabulum*). The name “**Alkalurops**” is from the Greek *καλαύροψ*, *kalauirops* “SHEPHERD’S STAFF”, through the Arabic prefix “al”. (For more “staff” linkage, see the “Bat” cluster.)

Epsilon Boötis (ϵ Boötis), “**Izar**” (Arabic “**girdle**” or “**LOIN-CLOTH**”), and “**Pulcherrima**” (Latin “**THE MOST BEAUTIFUL**”, “**loveliest**”) enter the synonymic string: “**belt**” (3), “**strap**” (3), “**waist**” (1), “**sash**” (1), and “**beautiful**” (20) on the other hand. In the catalogue of stars in the *Calendarium* (Cairo, 1650) of Al Achsasi Al Mouakket, an Egyptian astronomer and sheikh, this star was labeled “Mintek al Aoua”⁴¹⁾ in Latin *Cingulum Latriatoris*, meaning “**belt of barker**”. Here falls following substring: “**messenger**” (3), “**herald**” (2), and “**Iris**” (12). The sub-cluster of the derivative “barker” (“**bark**”) has six constituents.

There is a motif from an Egyptian legend with Boötes as a HIPPOPOTAMUS, a guardian goddess who kept the evil pole stars under control.⁴²⁾ And here is also our acquaintance Gradus which “asked the price of a little **hippopotamus** made of violet glass” (C697).

The early Catholics knew Boötes as SAINT SYLVESTER.⁴³⁾ That reference is exactly what Nabokov had in mind through naming of the character Sylvia. Do consider a significant sentence in C691: “*You nearly lost the opportunity to meet our **brightest star**, said **Sylvia**.*” “Sylv” plus “ester” is “Sylvester”. In the sentence listed above “star” comes first. The word “brightest” designates “light” and “luminosity”, the purport of which is “saint”. Once again: “brightest star... Sylvia” = saint + ester + sylv = SAINT SYLV ESTER = Boötes. “Changeless Sylvia”, or rather changeless Boötes.

41) <<http://adsabs.harvard.edu/abs/1895MNRAS..55..429K>>

42) <<http://chandra.harvard.edu/photo/constellations/bootes.html>>

43) <<http://www.constellationsofwords.com/Constellations/Bootes.html>>

Shade's verses: "**The setting sun/** Bronzed the black bark" (P51), or: "**The setting sun** that lights the tips/ of TV's giant paperclips" (first two lines of *The Swing*), seems to be an allusion to **Virgil's 1st Georgic** (68 and 204 line).⁴⁴⁾

At the very end of the novel, the narrator speaks about "bigger, more respectable, more competent Gradus" who "will quietly **set out**". (The "set" cluster counts twenty four examples.) According to E. W. Bullinger (*The Witness of the Stars* from 1893), a biblical interpreter of the constellations: "The ancient Egyptians called him [Boötes] *Smat*, which means *one who rules, subdues, and governs*. They also called him **Bau** (a reminiscence of the more ancient *Bo*), which means also THE COMING ONE (Robson, 1923).

But whatever happens, wherever the scene is laid, somebody, somewhere, will quietly set out – somebody has already set out, somebody still rather far away is buying a ticket, is boarding a bus, a ship, a plane, has landed, is walking toward a million photographers, and presently he will ring at my door – a bigger, more respectable, more competent Gradus (C999).

Boötes is visualized as a human figure holding a club in a raised hand.⁴⁵⁾ The narrator used motifs regarding the origin of this constellation – as I stated previously, he took the extracted terms and multiplied the vocabulary by applying the principles of polysemy, synonymy, etymology, association, etc. To provide easier orientation, I divided them into **four groups: Ploughman, Shepherd, Icarus, and Boot**.

44) <http://files.libertyfund.org/files/1174/0563_Bk.pdf>

45) <<http://www.constellationsofwords.com/Constellations/Bootes.html>>

Ploughman

"I remember having encountered it for the first time in a poem by Thomas Hardy", says Kinbote by explaining "stillicide" in lines 34-35 ("Stilettoes of a frozen stillicide"). Stilettoes appear in the ninth verse of HARDY'S POEM *FRIENDS BEYOND*: "Of a ripple under archways, or **a lone cave's stillicide**", where Kinbote encountered it for the first time. The significant "a lone cave" (see the "Bat" cluster and bat's habitant) needs to be detected here. What is much more irrefragable is neither more nor less than the motif of the ploughman repeated in the form of a chorus in the first and last verse of the poem. "**Farmer Ledlow late at plough!**"⁴⁶ Along with this, the word "hardy" denotes "blade" intertwisting the keyword "bodkin".

The words "plough" and "plowing" are elaborated in the previous section (Big Dipper). As for "PLOUGHMAN", or "husbandman", next lexical substring cannot be unrecognized: "**husband**" (14), "**farmer**" (10), "**grunter**" (1) (German "farmer"), "**mujik**" (1) (Russian "farmer"), "**countrymen**" (2), "**landlord**" (5), and "**peasant**" (3). Knowing all these, why wouldn't we read "Pheasant's feet" (P24) as "peasant's feet"? Additionally, it could be a reference to Argus Pheasant (family Phasianidae), due to Jacques D'Argus, our acquaintance.

To Boötes refers the use of the lexeme "NEIGHBOR" likewise. As we know, Kinbote is the neighbor of John Shade. The very word "neighbor" originates from the Old English "neah", "near" on one hand, and "gebur", "dweller", "peasant", "farmer"

46) The first verse: "William Dewy, Tranter Reuben, **Farmer Ledlow late at plough**, / Robert's kin, and John's, and Ned's, / And the Squire, and Lady Susan, lie in Mellstock churchyard now!" The last verse: "William Dewy, Tranter Reuben, **Farmer Ledlow late at plough**, / Robert's kin, and John's, and Ned's, / And the Squire, and Lady Susan, murmur mildly to me now" (Hardy [1898]. 1919: 155)

(related to “bower”, the German *Bauer*) on the other. Translated, “neighbor” is someone who is “**near to a peasant**”, i.e. to a farmer or a plowman, or to Boötes. Nonetheless, the word “bear” is phonetically close to the second part of the word “**neighbor**”. The semantic potential of the lexeme “neighbor” is not unknown to our omnipotent narrator.

Why did Nabokov install “HODGE” the cat in the Prologue? (“But Hodge shan’t be shot: no, no, Hodge shall not be shot.”) “Hodge” means “farmer”, and consequently “ploughman” (by word golf “in two”) – that is why.

Sorcerous narrator brings Shade into play in A POSE OF A SEEDSMAN (boots and the sun are emblems accompanying the image):

John Shade busied himself clumsily with a bucket from which, with the gestures of a sower, he distributed handfuls of brown sand over the blue glaze. He wore snowboots, his vicuña collar was up, his abundant gray hair looked berimed in the sun (F20).

A remarkable “coincidence” is that the lexeme “collar” comes from “harness” and “berimed” (*q. v.*). Neither John Shade nor his wife, which with their sedan “almost ran over” Kinbote, noticed (and neither did the reader) the pose of the neighbor (“I lost my footing and sat down on the surprisingly hard snow” (F20)), which is about sitting with spread legs. The constellation Boötes looks just like **a human figure sitting with spread and shortened legs** (see Figure 2). We can freely say that both characters are associated here with the Ploughman (Shade is a sower, Kinbote looks like the starry draft of Boötes). Similar words with “**sow**” (1) are “**seed**” (2), “**spread**” (18) (bifurcating furthermore in “propagation” (1)), and “**sieve**” (1). In the groundwork comes “**digging**” (see “till” in previous section). An abundant branch

– “**ground**” (14), “**earth**” (13), “**floor**” (11), “**land**” (26), and “**field**” (11), with the five times mentioned “**plant**” (5) can be situated here as well as “**pick**” (11) (bringing such synonyms as “tip” (6), “cull” (1), “select” (1), “choice” (14), “election” (1), “assortment” (1), “speckle” (1), “yield” (9), “collect” (21), “assemble” (1), “gather” (7)), and “potter” (1)).

Shepherd

“A grim old shepherd checking a daughter’s virginity” (C597-608) brazenly writes the narrator. This lexeme (“**shepherd**”) appears once more, with three “**sheep**”. Wittingly inserted into the text is the Arcadian shepherd god “**Pan**” (2). The word “**Alsatian**” (1) comes from the alternative name of a German Shepherd dog and is used accordingly. With one “**herdsman**” (in rustic Zembla a herdsman driving cows “up to the vebodar (upland pastures)” (C137)), one “**swain**”, and the Old English word for “shepherd”, “swineherd”, namely “**swan**” (3), branching a new twig with words “roommate” (1), and “lover” (6). With the missing “pastoral”, “bucolic”, and “Virgil”, comes a completely new field of connected words: “**rustic**” (2), “**metamorphoses**” (1), “**idyll**” (2), “**rural**” (1), “**country**” (21). “**Priest**” (4) is the shepherd too, together with “**minister**” (3), and “**clergyman**” (1). Insert here “**drove**” (12), and “**pasture**” (1). A “**meadow**” (1) is the synonymous offshoot of the last lexical unit with one “mead”, and even “nectarine” instead of “nectar”. Here comes “**flock**” (1) too, with “huddle” (3), and omitted “shrink” (represented by “psychiatrist” (3)).

“Even in Arcady am I, says Death in the tombal scripture” (C286). To shepherd, in fact to Boötes, refers the canvas *Et in Arcadia ego* (1637–1638) by Poussin Nicolas, also known as *Les bergers d’Arcadie* or THE ARCADIAN SHEPHERDS.

Another tricky feat: The “cuff links” (F15) of an exiled prince are made of the precious “GOLKONDA” diamonds. Golkonda is known for the Hindu mines that have produced some of the world’s most famous gems, but in Telugu (official language in Andra Pradesh, India) that word means “**shepherd’s hill**” (“Golla konda”).

Icarius

Icarius, the father of Penelope and father-in-law of Odysseus, was the WINEMAKER who was given the rich gift of winemaking by Dionysus. The lexical sequence around “winemaker” includes “**wine**” (9), “**vine**” (6), “**vineyard**” (4), “**vinograd**” (1) (Russian “vineyard”), “**vinogradus**” (5), “**vintage**” (1), “**grape**” (3), “**brut**” (8), and “**tokay**” (1). Only Nabokov’s contemporary **Viktor Vladimirovich Vinogradov** (1895–1969), a Soviet linguist and philologist who systemized the mechanisms and types of synonymy, might inspire the writer to give such a surname as “Vinogradus”.

The festival called “AIORA”⁴⁷⁾ (the people attempted to propitiate Erigone, the daughter of Icarius, who hanged herself, by hanging various small images on trees) explains the appearance of the poem *The Swing* and the verse: “The empty little swing that swings” (C61), the phantom of Hazel’s “swing” (P57), Gradus “swinging down to the foot of the page” (C17-29). Charles Xavier the Beloved has “the energetic arm swing” (C949).

47) See Pseudo-Hyginus, *Fabulae* 130 and Pseudo-Hyginus, *Astronomica* 2. 2 on <<http://www.theoi.com/Heros/Ikarios.html>>



Figure 10. Vase. Mid-fifth century BCE.
The National Archaeology Museum in Athens, Greece.

The confirmed synonyms of “swing”: **“cradle”** (1), **“sweep”** (4), **“wobble”** (2), **“oscillate”** (1), **“sway”** (1), **“hunt”** (8), **“stagger”** (4), **“shake”** (7), **“rock”** (15). A **“swinge”**, meaning “beat or bludgeon” is almost an identical doublet of “swing”, and leads to the keyword “bodkin”.

Boot

In the first place, let it be said that the word “boot” can mean **“monarch”** (His Majesty Charles Kinbote). The real author of PF is pointing to his own identity (the evidence is given later) in this fragment: “Other names derive from professions such as Rymer, Scrivener, Linner (one who illuminates parchments), Botkin (one who makes bottekings, fancy footwear) and thousands of others” (C71). **“Bottekings”**, **“bottines”** are high or small boots. With “bottekin” (2), **“snow boot”** (2), **“riding boot”** (1), and elegant **“jackboots”** (1) of Niagarin and Andronnikov (C681). Kinbote transfers the poem “from under the **booties** of Goldsworth’s four nymphets” (C1000). Much more of “shoe wear” Nabokov’s reader can find in PF, namely: **“brogues”** (1), **“pumps”** (1), **“slippers”** (3), **“sneakers”** (1), **“clogs”** (1), **“san-**

dals" (3), "**galosh**" (2), "**rubber**" (7), "**loafers**" (1), and the eleven times mentioned "**shoes**". ("The thirty-year-old patterned imprint of Oleg's SHOE, as immortal as the tracks of an Egyptian child's tame gazelle made thirty centuries ago on blue Nilotic bricks drying in the sun" (C130)). Not far away of semantic filed "shoe" suppose to be "**foot**" (56), and "**socks**" (1). "**Ankle socks**" (1) would be a logical extension here. The "**instep**" (1) in the snow falls in the same sub-cluster ("A dot, an arrow pointing back", P24). From "pēs", the Latin word for "foot" (genitive *pedis*), comes "**pedometer**" (3), and "**pedestrian**" (2). Here is also the French "**pied-à-terre**" (1), and "**footstep**" (1). On the other hand "footstep" pushes out new leaves on the branch: "step" (35), "pace" (3), "pitch" (3), "move" (14), "pas" (4), and "stair" (13). The sub-cluster "**leg**" has four units.

Moreover, "boot" can designate **an automobile trunk**. ("Kingsley, the British chauffeur [...] crams the bulky and ill-folded parachute into the boot" (C691)). This includes many related words: "**trunk**" (14) or French "**trompe**" (2), "**torso**" (1) ("headless statue" (1)), "**box**" (18), the omitted word "**ark**" represented by "Newark" (1), "**case**" (33), "**chest**" (3), missing "**hull**" substituted by "hullabaloo" (1), and "hullo" (2), "**locker**" (1), "**basket**" (3), "**square**" (14), and "**receptacle**" (3). For closing of this section allow me one lovely quote from *Pale Fire*: "On his fateful journey [Gradus] took only the battered black **briefcase** we know" (C949).

Nabokov masterly handled with the analogous idioms in his novel: **to die with boots on** as Shade does ("One of the bullets that spared me struck him in the side and went through his heart" (C1000)); **too big for one's boots** ("disdainful" (1), "haughty" (1)); **put the boot in** as Kinbote does ("harass" (2)). The slang phrase is **kicking downstairs** ("Plucking a couple of cloaks from a heap of fantastic raiments, Odon pushed the King toward a staircase leading to the street" (C130)); **ugly person** as

John Shade was (“[A] fleshy Hogarthian tippler of indeterminate sex. His misshapen body, that gray mop of abundant hair, the yellow nails of his pudgy fingers, the bags under his lusterless eyes” (F26) or as Hazel Shade was (“She may not be a beauty, but she’s cute” (P305)); *the boot* as Kinbote dismisses his “roomer” Bob (“dismissal” (1), “dismiss” (6), “expel” (1)). “*What boots?*” is an archaic use of the word “boot” known to the narrator (“advantage” (3), “profit” (1), “avail” (10), value” (4), “help” (48)). In dialect, *to boot* means “as well” (2) (or “likewise” (1), “too” (82), and “also” (65)).

According to the following, Nabokov dealt with words similar to “boot”. The sub-cluster “**booty**” diverges further into “prey” (1), “spoil” (2), “quarry” (1) and every listed word is doing the same; lexemes “cabin” (7) (linking “cabinet” (2)), “counter” (12), “stand” (11), “shamble” (1), “set” (24) (linking “settle” (14)) make the sub-cluster “**booth**”.

The Figure with the Raised Hand

The narrator’s text is pervaded with symbols of Boötes. This is the figure with the (half) raised hand. In the very first introduction of the hero, Shade is leaning on a cane, while Kinbote’s hand is half raised:

I have one favorite photograph of him. In this color snapshot taken by a onetime friend of mine, on a brilliant spring day, **Shade is seen leaning on a sturdy cane** that had belonged to his aunt Maud (See line 86). I am wearing a white windbreaker acquired in a local sports shop and a pair of lilac slacks hailing from Cannes. **My left hand is half raised** – not to pat Shade on the shoulder as seems to be the intention, but to remove my sunglasses which, however, it never reached in that life, the life of the picture... F26.

However, the replicating motif of Boötes is also slipped into the same photograph with the line: “pair of lilac slacks **hailing from Cannes**”, because “hail” is linked to “wave”, and “Cannes” evokes “cane” or “bat”. The word “wave” appears ten times, “hail” twice, and “raise” twelve times.

Cannot be ignored the same figure on television when the unfortunate parents flip through channels: “A jovial Negro **raised his trumpet**” (P470).

Shade describes one of the people in the Crashaw Club: “[S] tood up and **pointed with his pipe at me**” (P690), and again the same man shows up in the same pose: “Because a **heckler pointed with his pipe**” (P733). Word “point” repeats forty one times.

There is a reproduction of an early Picasso: “**Earth boy leading raincloud horse**” (C47-48). On the canvas *Jeune garçon au cheval* (1906) the boy’s hand is half raised.

There is also a boy flying a model airplane: “[A] **dreamy-eyed youngster flying [...] a motor-powered model plane**” (C47-48).

King Alfin raises his hand: “In some of these ghastly pictures [...] just before the white-blurred shattering crash, one distinctly saw him **raise one arm in triumph**” (C71).

Shade with his smoking pipe: “*Tell me more*, he would say as **he knocked his pipe empty against a beech trunk**” (C130) “Trunk” is related with Boötes via the word “boot”.

Odon waving: “I shall bring you your flute tomorrow,” cried Odon meaningfully in the vernacular, and smiled, and **waved**” (C130).

“An old intriguer who [...] suddenly **pointed a vibrating finger** at the King” (C130).

An abandoned Griff repeats as an echo the incident of the abandoned Hazel Shade, showing the King of Zembla the way: “The girl **pointed to the slopes** beyond it” (C149).

Shade's habit: "[M]y friend had a rather coquettish way of **pointing out with the tip of his cane** various curious natural objects" (C238).

Gradus shows Bretwit the wrong sign: "Gradus went through the motions of an incompetent and half-paralyzed shadowgrapher and finally **made an uncertain V-for-Victory sign**" (C286).

Shade showing the barn: "That barn had stood on the weedy spot **Shade was poking at with Aunt Maud's favorite cane**" (C347). The sub-cluster "**poke**" has four units.

Disa extends her hand to be kissed: "She would quickly hide what **she held and extended her arched hand** to be kissed" (C433-434).

Jack Grey/ Gradus ringing the doorbell a precondition of which is raising hand:

In profile to us on the porch a short thickset, dark-haired man in a brown suit stood holding by its ridiculous strap a shabby and shapeless briefcase, **his curved forefinger still directed toward the bell button** he had just pressed (C1000).

King Charles waves to Gradus: "[O]nce from my tower, overlooking the Palace orchard, **I had waved** to him" (C1000).

Thurgus the Third "**carrying a flambeau in his raised hand**" (I314).

Shade twice raised his hand and looked at his watch: "He **consulted his wrist watch**" (F22); "Shade **glanced at his watch** again and, with a shrug, accepted my offer" (F22); Gradus has done the same: "Puffing, **consulting his wrist watch**" (C408); "Gradus **consulted his watch**" (C408). But, Jacques d'Argus gone beyond the both: "Jacques d'Argus **looked for a twentieth time at his watch**" (C949).

What the next sentence can mean? "**Conchologists** among them can be counted on the fingers of one **maimed hand**." (C12)

A conchologist is a collector and student of mollusk shells. The mollusk bodies have a muscular foot. “Maimed hand” leads to a lame hand, rather a “wavy” one.

The image of **Fluer standing with a comb in her hand** before the cheval glass evokes the figure with the raised hand i.e. Boötes.

More examples:

“[S]**he stroked his hand**” (C80).

“[A]n arm re-entered and a **gloved hand found and turned the switch**” (C130).

“The farmer placed his **gnarled hand** on the gnarled balustrade and **directed toward** the upper darkness a guttural call” (C149). (The word *golf* in three moves can be: “gnarled” > “crooked” > “crook” > “BAT”.)

“Figures in the first scientific works on flowers, birds, butterflies and so forth were **hand-painted** by diligent aquarellists” (C470). As an echo, the lexeme “paint” (24) repeats and amplifies sounds of lexeme “point”.

“Gerald Emerald **extended his hand** – which at the moment of writing still remains in that position” (C894).

“[M]odern, almost odorless lavatory across the corridor, micturated, **rinsed one hand**” (C949). The similarity of “raised” and “rinsed” is no coincidence.

“[A] slim Hindu boy, with a call **card in his hand**” (C949).

“He **lifted his free hand** in greeting without changing his attitude” (C991).

“‘Very kind,’ he replied, slightly **bowing his hand**-propped head” (C991).

“I felt – I still feel – **John’s hand** fumbling at mine, seeking my fingertips, finding them, only to abandon them at once **as if passing to me**, in a sublime relay race, **the baton of life**” (C1000).

5. BAT

Using different images of the Boötes figure and insisting on an object in Plowman's hand Nabokov made the most comprehensive cluster I simply call "Bat". In the image⁴⁸⁾ of Johannes Hevelius, *Firmamentum Sobiescianum sive Uranographia*, 1687,⁴⁹⁾ whilst facing the dogs and the adjacent constellation of Ursa Major, Boötes in one hand holds a **cudgel**, and in another **leashes** with two **dogs**. Images of Jean Nicolas Fortin, *Atlas céleste de Flamstéed*, Paris, 1776,⁵⁰⁾ and *Urania's Mirror* (published by M. A. Leigh, London, 1825),⁵¹⁾ are notably different. On both Boötes is looking on the opposite side of Great Bear and the dogs (see the Figures 8 and 9) facing to the viewer. On *Urania's Mirror* he has new tools in his hands. Besides the leashes, Boötes holds the **sickle**, and instead of a **cudgel** he is holding a **spear** – all of which will expand *Pale Fire* concordance for a few lexical sub-clusters. Four "strings" and "ties" gravitate towards the word "leash". In "shepherd" section dogs have been discussed and in "Canis Major" and "Canis Minor" sub-clusters (see "Stellarium") there will be more. Instead of "sickle", "sickly" the lexeme is mentioned twice.

First, it should be said that "**bat**" appears seven times. Let us list all the positions:

"I never bounced a ball or swung a **bat**" (P130).

"The shadow of the doorknob that / At sundown is a baseball **bat** / Upon the door" (The Swing, (C61)).

48) In order to ease the space orientation images from *Uranographia* are horizontally flipped (Figures 3 and 7).

49) <<http://www.atlascoelestis.com/6.htm>>

50) <<http://ianridpath.com/atlas/jamieson.htm>>

51) <<https://galileo.ou.edu/exhibits/urantias-mirror-familiar-treatise-astronomy>>

“Line 130: I never bounced a ball or swung a **bat**” (C130).

“[A]long its edge walked a sick **bat** like a cripple with a broken umbrella” (C130).

“[O]ne of Aunt Maud’s oils (*Cypress and Bat*) was found to be turned toward the wall” (C230).

“The grotesque figure of Gradus, a cross between a **bat** and a crab” (C171).

“[A] **bat** was writing a legible tale of torture in the bruised and branded sky” (C991).

The set of sounds “-**bat**-” echoes forty nine times, and “-**but**-”, the set phonetically similar, beats up altogether more than forty nine hundred times. If we read “**but**” as [bat], we definitely can not overlook the significance of the following: “but the riddle”, “but the puzzle”, “but always present”, “but never to forget”, “but genuine star”, “but a web of sense”, “but the prompter from behind”, “but I” (28), from which “but I am” is repeated five times (read: “Bat I am”). The set “-**set**-” comes out one hundred and eight times, while “**bath**” comes out twenty times. Used once, the word “**somersault**” very likely refers to **Somerset** County, which capital is **Bath**.

Heterogeneous and numerous “*bat*” synonyms are given in alphabetical order: “**Bar**” four times (“-**bar**-” 73); “**baton**” once; “**billy**” once (“-**bill**-” 3); undetectable “**boomer**” covers a few units of synonymy (*q. v.*); “**cane**” four times (“-**cane**-” 4); “**club**” twelve times; “**crook**” three times; “**cue**” once (“-**cue**-” 2); a branch of synonyms represents unseen “**goad**”; “**pale**” forty four times (“-**pal**-” 96); “**perch**” seven times (“-**perch**-” 1); the lexeme “**perk**” is recognized via synonymous words (*q. v.*); “**pile**” comes nine times (“-**pile**-” 3); “**pole**” occurs once; “**prod**” once (“-**prod**-” 23); no one “**reed**” (“-**reed**-” 18, “-**read**-” 171); “**rod**” once (“-**rod**-” 41); “**spare**” eight times; “**staff**” once; omitted “**stake**” with

sound sequence “-**stake**-” which repeats thirteen times; “**stave**” is remained in the lexical shadow presented only through its synonyms (*q. v.*); “**stick**” four times (“-**stick**-” 2); “**truncheon**” and the similar “**luncheon**” two times, lexeme “**verge**” does not appear in Pale Fire except over synonymous words.

BAR. Can there be any doubt about this example: “The pen stops in mid-air, then swoops to **bar** / A canceled sunset or restore a star” (P849-850)? German word for “bear” (“**Bar**”) (**Grosse Bar** means Ursa Major) makes a double loop in the Web of sense. The polysemic lexeme “bar” can designate a “**latch**” (1), “**lock**” (19), “**bolt**” (2), and “**hasp**” (1) which opens a new branch with “**clew**” (1), a word synonymous with “**spill**” (2), and “**buckle**” (26); “Bar” means “**shut**” (2), and “**doorknob**” (1) (interconnected with the unit “**knob**” (2) which is consequently including “**catch**” (7)). “Bar” can designate “**shaft**” (1), “**bloom**” (5), and “**reef**”. This word sets in synonyms “**ridge**” (4), “**comb**” (4), “**crest**” (4), and “**ripple**” (9). “Bar” designates “**stripe**” (11), and “**band**” (8) and subsequently “**sinister**” (2), and “**bracelet**” (1). The meaning of “**barrier**” appears in “**dam**” (1), “**embankment**” (2), “**block**” (7), “**traverse**” (6), “**ditch**” (5), “**bulwark**” (2), and “**battlement**” (1). Instead of the significant “**dike**”, the “lesbian” meaning is found in the example: “Her boy-handsome tousle-haired girl friend”, C181. “Bar” means “**exclude**” (1), “**expel**” (1), “**obstruct**” (2), “**obstacle**” (1). Here comes “prisonlike” (1), and “jailed” (1), the words similar in meaning to the idiom *behind bars*. “Bar” is the “**profession of law**” (“**law**” (11), “**court**” (26)), which is the link with Judge Goldsworth. The link with **Gradus** (117 times mentioned) is the bar as a “**measure**” (the unit of music contained between two bar lines). Therefore, the string of synonyms includes “**grade**” (19), “**degree**” (8), “**level**” (7), and “**stage**” (9). The “bars” means “**framework**” (1), “**arbor**”

(3), “**reticulation**” (1), “**trellis**” (1), and “**grill**” (no evidences in the text except the synonymic substitution “barbecue”).⁵²⁾ On the grounds that “**BAR**” is an **abbreviation** for “**Browning automatic rifle**”, the narrator uses “browning” three times. “Bar” can mean a “**nullification**” which is the commentator’s last word as the proclaimed nullification of other viewpoints (F29). In idiomatic use *won’t have a bar* (“cannot tolerate”) appears to have synonymic substitutions: “dislike” (9), “forbidden” (3), and “interdict” (1). The idiom *bar none* means “without exception” and its meaning is found four times in these lines: “Now I shall spy on beauty as none has / Spied on it yet. Now I shall cry out as / None has cried out. Now I shall try what none / Has tried. Now I shall do what none has done” (P835-838).

BATTON. The very last time John Shade holds the bat, precisely “the baton of life” in the scene of his dying (“I felt – I still feel – John’s hand fumbling at mine, seeking my fingertips, finding them, only to abandon them at once as if passing to me, in a sublime relay race, the baton of life” (C1000)). In the same context, the narrator used synonymous “**relay**” (1).

BILLY. For “bat”, one can say “**billy**”. This word appears once in the name of Billy Reading, “one of the very few American college presidents who know Latin” (C682).

BODKIN. We could say that this word derives from the notion of blade in Plowman’s hand in the *Urania’s Mirror*. The word “**bodkin**” used once (in I306) is akin to “**Botkin**” (7), the very surname of the character of *Pale Fire* who writes all four parts of the novel (see the “Treasure”).

52) It has already been said that exact substitutes in synonymy are so rare we could rather say they do not exist. “Substitution” is used figuratively in the study.

The word “BODKIN” has two main meanings (“knife” and “buckle”). The cluster “**KNIFE**” (3) is followed by the synonyms “**dagger**” (2), “**stiletto**” (3), and “**blade**” (6). “Blade” enters “shoulder blade” (2) and “shoulder” (12)), along with “**paddle**” (1), and “**leaf**” (10). Now “**leaf**” forking further with seven mentions of “rag”, and twice of “mop” (2). The appurtenant lexeme “**sheet**” is presented through the numerous synonyms – “cover” (10), “coat” (14), “shroud” (4), and “newspaper” (19) ((here goes again an ample sub-level of synonymy: “news” (8), “magazine” (9), “newsreel” (1)); “blade” is “**skate**” (4) also. Describing “knife” is “**sword**” (1). In Tarot cards into the category of “swords” falls a card suit of “spades”. The “spade” is an extremely offensive term for a colored person. Kinbote’s gardener is colored. “[M]y gardener’s spade dealt gunman Jack from behind the hedge a tremendous blow on the pate”, C1000. A substitute “Negro” appears nine times. One more word for “knife” is “**hardy**” (1) (find Hardy’s poem and Boötes) which branches further in the following: “brave” (5), “daring” (1), “bold” (1), “tenacious” (2), “chisel” (1), “solid” (8), and “gouge” (including “fraud” (3) and “gull” (5)). A synonym with “knife” is “**slice**” (1). The lexeme “slice” forks in this way: “patch” (6), “piece” (20), “bit” (14), and “strip” (11). No less frequent are “**razor**” (4) with “shave” (8), “barber” (2), and “scissors” (2). In Russian, “razor” is “zhiletka” (1). Almost every word listed above means “**cut**” (2). The synonyms of “cut” are “pare” (2), “score” (1), “chip” (5), “clip” (10). “Bodkin” can designate a “**stab**” (2). The word “**pierce**” is covered by “wedge” (1), “hole” (6), “drill” (2), “force” (21) (“necessity” belongs to word cluster “force” (3)). Permit me to report three “pricks”, five “cocks”, one “dick” and one “sleuth” inside this sub-cluster. The word “stab” designates a “**thrust**” (2) too (and its synonym “hustle” (2)). “Stab” means “**penetrated**” (10), “punctures” (1), “pang” (4), “transfix” (1), and “plunge” (4). The text of the nov-

el is interwoven with “**BUCKLES**” (1), another designation of “bodkin”. The word “buckle” is synonymous with “**clasp**” (3), and the missing but radioactively progressive “**stitch**”, represented with “joint” (9), “tuck” (3), “seam” (2), “sew” (2), “thread” (4), “loop” (3), “hook” (2), and God knows what else.

BOOMER. The word “liver” appears two times, echoing “**lever**”, a synonym of “**boomer**”. There are more synonyms: “**rid-dle**” (1), “**ingot**” (1). The lexeme “**crank**” radiates from behind over its numerous substitutes: “joint” (9), “knuckle” (2), “ankle” (5), “article” (9), “eccentric” (5), “quaint” (4), “odd” (14), “weird” (3), “codger” (1).

CANE. “**Cane**” means a “**swagger**” (1) which diverging further in the new semantic branch: “bundle” (1), “cockiness” (3), and “rooster” (1).

REED. The sub-cluster “**reed**” counts three units. (“The **reed** becomes a bird”, P713.)

CLUB. The lexeme “**club**” is mentioned many times on various occasions (12). Kinbote was introduced to the old poet in “the Faculty Club” (F20). There is “Sybil’s Club” (C119), the “Crashaw Club” (P683), the “Student Club” (I312). “Club” is disguised in “**café**” (5), “**cabaret**” (1), “**lodger**” (2), “**association**” (4), “**company**” (8), “**society**” (2), “**cafeteria**” (1), “**restaurant**” (4), “**joint**” (9), and “**casino**” (1). It can mean “**the black trefoil symbol**” found in 1 “clover” besides all other card suits: “spade” (3), “heart” (44), “diamond” (4), and “tiles” (3). An idiom *in the club* includes the sub-cluster “join” with 10 constituents. In any case, clubs and similar hard wooden objects (as clubs) are made from hickory wood – the four times mentioned “**hickory**” lexeme.

CROOK can designate a “**conspirator**” (2) along with a “plotter” (2), “pyrotechnic” (1) (instead “pyromaniac”), “blackmailer” (1), “smuggle” (2), “snatch” (1), “man slayer” (1), “murderer” (3), “assassin” (3), “killer” (13). It also means a “**fugitive**” (12). The meaning “**bend**” (6) appears in “bent” (12), “bow” (8), “hunch” (2), “scrunch” (1), “twist” (8), “curve” (8), “turn” (74), “veer” (2), “awry” (1) “topsy-turvy” (1), and “tumble” (9).

CUE. As for “**cue**”, the sub-cluster includes “**pool**” (12), “**billiards**” (1), “**replica**” (1), “**line**” (178), “**row**” (7), “**order**” (14), and “**turn**” (just mentioned). (“This was my cue” (C181).)

DRIVER. “**Driver**” is a golf club and includes “**drive**” (23), “**chauffeur**” (2), and all drivers along the narrative.

GOAD. The polysemy of “**goad**” includes several meanings. One of them is “**spur**” (2), “stimulating” (1), “impulse” (1), “induce” (2), “stir” (1), “courage” (3); another is: “**annoy**” (7), “disturb” (5), “harass” (2), “needle” (1), “irritate” (5), “bother” (9), “haze” (6), “provoke” (4). In the second sub-cluster we can find one “graberman”.

PALE. The ample semantic field of word “**pale**” (43) includes “**fade**” (7), “**mute**” (7), “**pastel**” (1), “**soft**” (14), “**subtle**” (6), “**dim**” (16) (add here the nine times repeated word “gloom”), “**fair**” (23), “**ivory**” (4), “**light**” (83), “**pallid**” (1), “**ashen**” (4), “**bleach**” (1), “**waxen**” (8), “**white**” (56), “**feeble**” (3), “**weak**” (6). Within the bursting sub-cluster “**shade**” (135) we could position “**specter**” (3), “**ghost**” (19), “**poltergeist**” (4), “**wraith**” (1), “**spook**” (2), and on the other side “**blinds**” (1), and “**umbrella**” (3) (diminutive of Latin *umbra* which means “shade” or “shadow”). Similarly to “bar”, the word “pale” can associate with “**stockade**”, namely “**jail**” (6), and “**prison**” (12). The idiom *be-*

yond the pale comes in the form of “beyond the board” (found in the text C949).

PERCH. A beautiful emblematic sentence: “The right word flutes and **perches** on my hand” (P872). Word “perch” bifurcates in two meanings: of “**nest**” (3) which leads to “**seat**” (20), “**place**” (50), “**settle**” (14), “**sit**” (17), “**rest**” (21), and “**balance**” (2); and of “**roost**” (1), represented with “**brood**” (1), “**coop**” (1), and “**pen**” (21).

PERK. Word “**perk**” can bear the following meanings: “**peacock**” (3), “**flounce**” (3), “**swagger**” (1); “**financial assistance**” (1); the lexeme “**appanage**” is absent but its substitute – “**pre-rogative**” (1) is recorded; the omitted lexeme “**baksheesh**” represented in “**tip**” (6); The word “perk” means “**zesty**” (1) as well, synonymous with “**vigor**” (5) “**zip**” (2), “**power**” (16), and “**energy**” (6). The idiom *perk up* means “refreshing” (2). The word “perky” is also “**merry**” (5) (which can be “lofty” (1) likewise), and “**gay**” (6). This word includes “**fag**” (1), “**queer**” (3), “**camp**” (1), “**fairy**” (5), and the missing “bear fruit” (with as many as eleven “fruits”). Put here “**pansy**” (1) (*Viola Tricolor*), plus “**vivacity**” (2), and “**cheerfully**” (2).

PILE. An abundant tree branch represents the polysemantics of the word “**pile**”. It can mean “**brace**” (4), which includes “support” (7), and “second” (33). Meaning “**heap**” this word incorporates: “heap” (6), “crowd” (9), “mob” (1), “stack” (8), “pack” (7), “batch” (7), “mass” (4), and “plump” (7). Word “plump” involves “pudgy” (2), and “succinct” (2) (which sub-tree can be seen in an additional part of this study). By meaning “**wrecking**” “pile” is branching in “crash” (7), “smash” (1), and “crack” (5). Meaning “**protesters on strike**”, it subsumes “strike” (13). “Pile” can designate a “**stock**” (3) and subsequently “magazine”

(9), “store” (13), then “news” (8), and “newspaper” (19). From Latin *pilus* (meaning “**hair**”) ensues a very large synonymic tree: “hair” (39), “whisker” (3), “plumage” (1), and a lateral branch – “**braid**” is blossoming into “twist” (8), “tape” (1), “strip” (11), “lane” (22), “way” (60), “ribbon” (1), “string” (4), “wed” (3), “weave” (4), “knit” (4), and “fiber” (2). The word “**pelage**” falls in the “hair” semantic field with its synonyms “fur” (2), “wool” (8), “coat” (14), “hide” (5), and “fell” (17). “Pile” means “**cut or uncut loops of yarn**” likewise. From there comes “loop” (3), and “yarn” (2). Another semantic field of “pile” is “**the point of an arrow**” (“arrow” (3)). The word “**haymow**” consists of “hay” (2) and “mow” (6). On the other side, “pile” can also be a “**column**” (3), “pillar” (3), “pylon” (1), “upright” (2), “colonnade” (1), and “post” (7) (involving “herald” (6), and “mail” (4)). “**A very large building**” is “pile”, that is to say, “a cell of walnut and glass fifty stories above the progression of scarabs” (F17). “Residence” (2) belongs here, as well as “house” (74), “apartment” (2), “chateau” (2), “summerhouse” (1), “country house” (1), “mansion” (2), and “manor” (2). All these lexical leaves originate from the same pile.

POLE. The sub-cluster “**pole**” has several tiny branches of synonymy: “**lamppost**” (1); “**ski pole**” (see “ski” (4)); the omitted word “**swivel**” appears via “swivel chair” (1), “rotating” (2) and even “wind” (15). Besides, the idiom *poles apart* means “opposite extremes” which Kinbote and John Shade are. One is “a cosmopolitan scholar”, “the other a fireside poet” (C42). The idiom *up the pole* means “on the wrong track” and it includes a very interesting trace: “mistaken” (5), “loony” (1), “cracked” (1), “gaga” (1), and “mad” (6).

PROD. The word “**prod**” means “**stimulate**” (1), “**prompt**” (9), “**urge**” (16), “**spur**” (1), “**courage**” (3); it also means “**goose**”

(4) (the three times used “swan” can be positioned here also). It can mean “**push**” (5), “**propel**” (2), “**stab**” (2), “**force**” (21), “**elbow**” (4). In offensive slang, “prod” is “**Protestant**” which we meet two times.

ROD. The sub-cluster “**rod**” stands for two main alternative meanings. Both are close to “bat”. The lexeme “**bauble**” (1) can be “**trifle**” (4) (and “tidbit” (2) as well), and “**jot**” (4). “**Jester**” (3) belongs to the “bauble” sub-cluster with one “**jest**”, and a missed “**witticism**” (but within which are “witty” (1), and “with” (6)). The word “**deride**” (3), and “**mock**” (“mockingbird” 2), “**farce**” (6), “**quip**” (2), “**taunt**” (2), “**ridicule**” (8), “**sneer**” (2) all of them belonging to “jester” along with one “**goliard**” (“court jester and a poet of genius” Hodinski (C681)). To the same type belong the following: “**macaroon**” (1), “**joker**” (9), “**droll**” (3), “**buffoon**” (1), “**rogue**” (3), and “**fool**” (7). “Fool” has its own unity with words such as “**foolish**”, (not found) represented with “preposterous” (4), “absurd” (5), or “pointless” (1). It seems that words like “capercaillie” (1) and “landscaper” (1) evoke the significant lexeme “**caper**”. Here positioned is “**laughter**” found six times. “Rod” can be seen as “**switch**” (5), “**lash**” (1), “**birch**” (1), “**whip**” (2) (branching further into “leather” (7)), the omitted lexeme “**scourge**” represented with “ransack” (1), and “rob” (1), than “**swish**” (1), “**flog**” (1), or “**twig**” (2). (“I desire you and love when you **flog** me” (C433-434)); “He interrupted the commandant, calling him a **buffoon** and a **rogue**” (C433-434). The nasty commandant is such “a buffoon and rogue” indeed! The semantic fields of “**pistol**” (2) and “**gun**” (11) arise from “rod” and – last but not least – “rod” means “**slang**” (1), “lingo” (1), vernacular” (1). “Dear Stumparumper” (C12), everything is much clearer now.

STAFF. This synonym of “bat” means “**headquarters**” (8), “**crew**” (2), “**command**” (10) further branching into “order” (14), “instruction” (5), “warrant” (2), and “authority” (5). It can designate “**insignia**” (1), and “**scepter**” (2) (with “mace” and a sound repetitive “grimace”). The semantic field of “**bastard line**” in Charles’s origin from Hodinski, lover of Queen Yaruga, can be posted in the “staff” sub-cluster. The narrator had forced a similar word “**stuff**” (12) designating “**mount**” (3) (add here numerous “mountains” (56)), i.e. “lumber” (4), “bulge” (3), “cram” (4), “bulk” (4), “charge” (5), and “excelsior” (1). On the other side of the branch, “stuff” is also “**structure**” (6), and “**material**” (5). In the semantic field of “material”, there are various types found: “cloth” (16), “fabric” (1), “web” (3) (“navigable skin” (1), and “clew” (1), and – why not – one “Webster”). A missing word “**staple**” with several synonyms (two “paperclips”, one “foundations”, four “squeezers”) belongs to the same semantic field (of “stuff”), and so do “**dross**” (1), and “**refuse**” (5), as well as the widespread “**things**” (39), and “**belongings**” (10). (“Oswin Bretwit had always been known to be by his former **staff**” C286.)

STAKE. The same as “perk”, “**stake**” can also mean “**financial assistance**” (1). It can designate “**spy**” (5), “**inspect**” (2), and “**cloak-and-dagger activities**” (1). Another semantic field is “**bet**” (1), “**gambling money**” (“gamble” 2 times), “**hazard**” (2), and “**race prize**” (with the hyponyms “prize” (1), and “race” (3)). “**Fasten**” (5), “**cling**” (2), and “**adhere**” (3) make up this semantic cluster too. The idiom **stake out** brings together “watch” (29), “keep” (16), “protect” (5), “observe” (16), “viewer” (18), “secure” (8), “ward” (1), “attend” (9). The idiom **at stake** means “at risk” (2), and gathers “adventure” (11), and “venture” (2).

STAVE. An ample sub-cluster which has a branchy semantic tree – “**rainbow**” (3) (“Iris” (9) with the three times mentioned

“irridule”), “**arc**” (1); “**versa**” (24), the widespread “**line**” (178); the missing “**stanza**” with a substitute in “couplet” (5); “**barrel**” (1), “**pipe**” (10); “**chair legs**” (1); “**rocking chair**” (1); “**transverse brace**” bifurcates in “beam” (7), and “timber” (1); “rapid” (76); “**provide with**” represented with “**equipment**” (1). The idiom *stave in* means “erupt” (1), “blast” (4), or “burst” (14). The idiom *stave off* means “forestall” (1), “preclude” (1), “prevent” (13), or “avert” (1). All itemized lexemes are broadly recorded in *Pale Fire*.

STICK. During the escape, Kinbote “relaxed on a **shooting stick**” (C691). Besides “shooting stick” two more compounds are found (“**candlestick**” (1) and “**lipstick**” (1)). A large semantic tree consists of the following meanings: “**bow**” (8), and “**branch**” (7); “**lodge**” (8), and “**stay**” (13); “**deceive**” (4), “**baffle**” (1), “**do trick**” (8), or “**bamboozle**” (1); instead of the missing “**implement**”, “fix” (5), and “force” (21) are recorded; similarly, the omitted “**cudgel**” and “**bludgeon**” are presented with a “mallet”. Yet, this word opens the line of following synonyms: “clatter” (3), “clink” (2), “clank” (1), and “rattle” (4). The “cudgel” can denote a “**pad-dle**” (1) and a missing word “**racket**” represented by synonyms: “protection” (4), “row” (7), “pull” (18), and “wave” (10). “Stick” is a “**spike**” in which field we can find: “**nail**” (6), and “**prong**”. The last word marks “fork” (2), “bifurcation” (1), and branchy but omitted “tine” (“tooth” (37) found), “ray” (4), and “beam” (7)). By means of “spike”, “stick” is linked with “**spur**” (3), “**thorn**” (2), “**spine**” (4), and with the missing word “**quill**” replaced by “feather” (2), “pen” (17), “plume” (1), and even “style” (15)). Besides all this, “stick” is “**peak**” (3), “**tip**” (6), and “**nib**” (1). The idiom *stick out* means “protrude” (1), “peep” (namely “peer” (3), and “hack” (2)). *Stick up* represents “support” (7), and “defend” (1). *Stuck in* designates “psychological block” (1), and “tucked into” (2); *stick by/to* means “remain” (23), or “persist” (1); *stick*

around could be “linger” (4), or “hesitate” (6); *stick somebody* means “blame” (2), or “burden” (3); *stuck* is synonymous with “fasten” (5), “cling” (2), “adhere” (3), “embarrass” (5), “confuse” (10), “stumble” (6), or “falter” (1). “**Sticks**” (plural form) mean “**series**” (10), “**round**” (9), and “**batch**” (7) but can also designate a “**piece of furniture**” (the furniture in the Wordsmith house is the theme of various shifting, and in slang “sticks” means “**to place or set in a specified position**”); Kinbote in Cedarn is in “**the middle of nowhere**” (sticks). “Sticks” in slang means “**critical remarks**” (for instance, Kinbote’s). “**Thumbtack**” (7) is motivated by the word “**sticky**” definitely. Many more subjects are motivated by the idiomatic use of the word “stick”: *stick one’s nose into* justified Kinbote’s behavior all the time; *cannot stick* means can’t “tolerate” (1), and “abide” (1); *wrong end of the stick* can be Kinbote’s misunderstanding of everything; *stick (one’s) neck out* speaks about “taking a risk” (2); and *carrot and stick* is motivating the use of “carrot” (1).

VERGE. An abundant tree of semantic opportunities is represented by the word “**verge**”. It means “**edge**” (8), “**coast**” (9), “**seaboard**” (1), “**shoreline**” (1), “**shore**” (2), and “**brink**” (5). “Verge” can designate a “**bound**” (12) (see the rest of the cluster in “web of sense”), “**fringe**” (1), “**brim**” (2), “**rim**” (3), “**ledge**” (4) (within which is one “layer”, and six “patches”), “**shoulder**” (14), “**border**” (2), “**margin**” (6), and the widespread lexeme “**line**” (178). One more meaning of “verge” includes “**next to**” (9), “neighbor” (21), and “adjacent” (13). It can mean “**roadside**” (1) as well; “verge” overlaps the meaning of “**perk**”. It includes “**incline**” (5), “**lean**” (9) (add synonymous “hungry” (3) here), “**slope**” (13), and “**bank**” (3)). After all, this significant word can mean “**to pass or merge gradually**” and the lexical bunch “**gradually**” has nineteen items.

WAND. Around the lexical field of “**wand**” (5) appears a clustering collecting the following: “**conduct**” (7), and “**direct**” (24).

THROW. Keeping track of the aforementioned synonyms of “bat”, PF is swarming with “hit”, “throw”, and similar words. The “**hit**” (4) lexical knot contains: “**beat**” (9) (under which are twisted: “paved” (1), “tiled” (3), and “throb” (5)). Further, it contains “**strike**” (8), or “**stroke**” (12), “**blow**” (6) (plus “gasp” (3), and “pant” (6) as its synonyms), “**lick**” (2) (with the similar word “leak” (2), and synonyms “modicum” (1), and French “moindre” (1)), “**knock**” (8), “**bang**” (4), “**thud**” (2), “**thump**” (2), “**crash**” (6), “**smack**” (2), “**stomp**” (1), “**stamp**” (2), “**pound**” (1), “**impact**” (1), “**bump**” (3), “**spank**” (1), “**jolt**” (1), “**counter**” (12), “**poke**” (4), “**hook**” (2), “**puff**” (5), “**pat**” (5), “**tap**” (7), “**toss**” (7), “**throw**” (5). The bunch “throw” attracts group of synonyms such as “gait” (2), “pace” (3), “walk” (55), “tread” (1), and “stride” (1). Under “hit” can be found “**cast**” (9), “**bung**” (branching further in “plug” (1), “cork” (1), and “wad” (1)). The lexical items “**dash**” (8), and “**stubble**” (2) (along with “claw” (2), “talon” (2), “pounce” (5), and “bristle” (3)) are also in the cluster of “hit”. In Latin “**missus**” (2) is “throwing”, “hurling” (past participle of *mittere*, which mean “to send”). Prof. Hurley comes from “hurl” (10). A “**hurley**” (or camán) is a wooden stick in the Irish sport of hurling.⁵³) The narrator is familiar with idioms such as *off the bat*, or *like a bat out of hell*, which mean “without hesitation”, “very quickly”. It gives us the following string of words: “quickly” (3), “at once” (21), “immediately” (10), “briefly” (5), “abruptly” (3), “momentarily” (3), “forthwith” (3), “without delay” (1), “at the very minute” (1), “offhand” (1), “prompt” (10), “rapid” (4), “speedy” (1), “swiftly” (4), “fast” (11), “haste” (10). That a golf player is a “**batsman**”, or a “**cricketer**” is a known fact. Nabokov

53) <<https://www.britannica.com/sports/hurling>>

has subtly interweaved this motif in synonyms such as “**baseball**” (1), “**golf**” (6), “**cricket**” (5), and “**cicada**” (4) (the thrice mentioned word “Chicago” sounds similar to “cicada”).

REARMOUSE. Besides the mentioned one, the main lexical meaning of “bat” is “**rearmouse**”. The first part of this compound is “**rear**” (3) the word which following synonyms gravitate to: “back” (87), “hinder” (1), “hidden” (19), “last” (96), and “after” (114). The second part is “**mouse**” presented with one “mouse-pit”. A few times the narrator uses “lilac” in marking a color: “I am wearing a white windbreaker acquired in a local sports shop and a pair of LILAC slacks hailing from Cannes” (F26); “in the lilac light of his den” (C181). However, even among experts little is known about “**ljiljak**”, a **rearmouse** from the family *Liliaceae* (Moldavian “liljak”, Romanian “liliac”, Macedonian “liljak”, Serbian “ljiljak”, Romany “liljako”).⁵⁴ In my opinion, the use of a similar word such as “lilac” (6) also has this peculiar motivation. Types of bats (**horseshoe, flying fox, and fruit bat**) motivate an application of “horseshoe” (3), nothing less than using a word such as “fox” four times (flying fox), and “fruit” eleven times (fruit bat). Does the motivation of coining the name “Niagarin” (9) lie in the fact that Horseshoe Falls is a part of Niagara Falls in Ontario? According to this semantic field, idiomatic expressions take place similarly. Could we say for Kinbote that he *has bats in his belfry* (has crazy ideas)? It would allow recording words such as “eccentric” (4) or “bizarre” (1); *blind as a bat* recalls thirteen times the use of the word “blind”. The **slang term** “bat” is a disparaging term for a **prostitute**, found in the form of “whore” at least three times, and also represents a gay term for a fellow homosexual (Kinbote’s partners, he himself). This

54) <<http://www.morcegosembando.blogspot.rs/2009/01/o-nome-morcego-em-varias-linguas.html?m=1>>

semantic string includes “gay” (6), “fag” (1), “queer” (3), “camp” (1), “fairy” (5), “bear fruit” (“fruit” again), and “catamite” (1), which has already been said.

WAVE. PF teems with flappings, flutterings, and wavings. (“The King glanced at the old woman, received a wink of approval” (C149); “Small-fish gesture and wink” (C286); “ready to spurt at the brush of an eyelash” (C42); “I unlocked the medicine chest in the second bathroom, and out fluttered a message” (C47-48).) The word “bat” can designate a “flap” (5), “flitter” (2), “flutter” (1), “twine” (1), “wave” (10), “swing” (14), “undulate” (4), “palpitate” (2), “lambent” (1), “tremulous” (2), “tremble” (3), “blink” (1), “nictate”. In the lexical bunch “nictate” can be incorporated one “squint”, one “goggle”, with a subtle echo sound in the mentioning of the great Russian writer Gogol). “Bat” is also “wink” (2) (and eight “hints”), “wince” (2) (with five “jerks”, one “flicker”, and seven “nods”), “bob” (6), “wind” (15) (along with “storm” (4), “tempest” (4), “hurricane” (3)), “stir” (1), “fuss” (4), and “aspen” (3). Here comes “flatter” (1), a word similar in sound and spelling, along with five “flutes” and two “panders”. A large sum of idioms with “bat” is shown in PF: *bat an eyelid* recalls one French equivalent *trompe l’œil* (“optical illusion”), “eyelash” two times, “eyelid” four, and “lid” with a whole row of synonyms, namely the following: “cover” (10), “blanket” (1), “cap” (10), “panel” (2), “shutter” (3), “shelter” (2) the missed word “tent” presented with “pavilion” (1), “screen” (3), “refuge” (5), “rug” (6) (plus the synonymous “carpet” (3)), “fastener” (1), “clothe” (11), “scarf” (2), “wrap” (7); *not bat an eye (eyelash)* means “to show no emotion”. This expression is substituted by “stone-faced” (1), “decorous” (1), and “taciturn” (2) as well; *bat an idea around* motivates Kinbote’s strolls with the poet and includes such words as “discuss” (25) or “consider”

(19); *bat the breeze* means “chat” (4), “confabulate” (1), or “gossip” (1); the idiom *bat along* covers: “walk” (55), “stroll” (12), “ramble” (10), “wander” (5), “dawdle” (1), “loaf” (1), “prowl” (1), “moon” (12), “roam” (1), “linger” (4), “tarry” (2), “maroon” (1), and “lounge” (1). The last language unit branching in similar words such as “lobby” (1), “parlor” (5), “lavatory” (2), “tub” (7), “toilet” (4), and “bath” (20)).

CAVE. *Caves* (which are the habitats of bats, mammals), the verb “**echo**” (echolocation of bats), **cave drops** (bats hang from cave ceilings) continually irrupt into the narrative. In the sub-cluster “cave” (15) the following can be found: “**caveman**” (1), “**caves-drop**” (1), the missing “**cavern**” with its own representatives: “**cage**” (3), “**lair**” (2), “**den**” (1), “**grotto**” (2), and “**vault**” (8) (Open the secret vault door and “skip” (3), “arch” (23), “arc” (1), “dome” (4), “tomb” (4), “crypt” (2), and “jump” (7) – now move back). “Cave” can designate “**cove**” (2), the word synonymous with “**ravine**” (1), then “**yaruga**” (5) (in Russian “ravine”), and “**gorge**” (1), then “**gulf**” (7), and “**abyss**” (4). By the *trompe l’œil*, an “abyss” spills further in a missing word “hiatus”, substituted by “yawn” (5). “Cove” means “**torrent**” (5), and “torrent” can be “cataract” (2), or “waterfall” (1). The name of “**Sybil**” (51) very likely comes through the cave prophecies of ancient Sibyl. The word “**speluncar**” appears once (a spelunker is a speleologist), and from the same root come spelling matters (eight “**spells**”). The idiom *cave in* means “collapse”, found five times.

ABBREVIATIONS. The abbreviation “**BAT**” represents “**Bachelor of Arts in Teaching**” and “**Bachelor of Applied Technology**”, and over its connotations installs “**bachelor**” (3), “**groom**” (4), “**hostler**” (1), “**horseman**” (1), “**horsewoman**” (1), and “**stableboy**” (1). “**BAT**” is also a French abbreviation of

“Bon À Tirer” (“final print proof”), not unknown to the narrator judging by words **“imprint”** (2), **“impress”** (3), **“print”** (14), **“final text”** (5), and the missed **“publish”** represented with **“issue”** (2). The name of professor Pnin is used for punning in mixing the French language and the lexeme **“tire”**. (“Professor Hurley: ‘Think of the French word for *TIRE*: punoo’” (C894).)

BATTER. Playing with the word **“bat”** seems to have no end. It can be found in an exploitation of the semantic field **“batter”** (1), **“buffet”** (1), **“dough”** (1), **“paste”** (3), **“slap”** (3), **“slam”** (2), **“spat”** (2), **“trash”** (1), **“assail”** (2), and **“smash”** (2).

BATTERED. **“Battered”** appears three times. “He said wait a minute and took from a bedside recess a **battered** cloth-bound treasure” (C810); “On his fateful journey he took only the **battered** black briefcase we know” (C949); “The armed gardener and the **battered** killer were smoking side by side on the steps” (C1000).) It includes **“shabby”** (4), **“corny”** (1), **“worn”** (2), **“ramshackle”** (1), **“decrepit”** (3), **“dingy”** (2), and **“tame”** (5). Into **“domestic”** (5), **“meek”** (1), and **“pacific”** (1) the word **“tame”** spreads further.

BATTY. What does **“batty”** mean? **“Loony”** (1), **“cracked”** (1), **“gaga”** (1), or **“mad”** (6)?

BÂTIMENT. Maybe an interest for the word **“building”** (4) comes from the French equivalent **“bâtiment”**.

BATEAU. From the French word **“bateau”** (a small, light, flat-bottom rowboat) sets off a string of synonymy which we cannot deny (four “motorboats”, one “rowboat”, and “umyaks” once mentioned).

BATESIAN. Is **“mimic”** (4) inspired by **“batesian mimicry”**, or by the disguising of nymphs from the Artemis cluster?

BATH ASPARAGUS. Does the neural path of “**asparagus**” (1) pass over any other path than “**Bath Asparagus**” (star of Bethlehem, star-shaped flowers)?

BATHOS. According to the myth about **Bathos**, stammering represents a witticism based on the so-called “**battology**” from the Greek *battología* (*bátt*, *báttos* “stammer”), a tiresome repetition of words in writing (Ružić 2008). “The term was first used in this sense by Alexander Pope (Shade’s poet) in his treatise *Peri Bathous, Or the Art of Sinking in Poetry* (1728). Bathos may result from an inappropriately dignified treatment of the commonplace, the use of elevated language and imagery, to describe a trivial subject matter, or from such an exaggeration of pathos (emotion provoked by genuine suffering) as to become overly sentimental or ridiculous.”⁵⁵⁾ “An old intriguer [...] suddenly pointed a vibrating finger at the King, but being afflicted with a bad STAMMER” (C130). Not only can we speak about the presented synonyms of “bathos” in PF (“**stutter**” (1), “**stammer**” (1), “**fluff**” (1), or “**downy**” (1)) but in the term of a stylistic device as well.

BATE. Thus far, the reader has surely noticed the numerous synonyms of “**bate**”, a similar word to “bat” – “**dwel**” (11) with a subordinate cluster of synonyms: “**retain**” (8), “**refrain**” (1), “**stop**” (35), and “**take away**” (2). “**Roadside**” (1), “**control**” (6), “**contain**” (26), “**check**” (11), “**hold**” (21), “**falcon**” (1) (with the alternative “hawk” (3)) belong to one branch designated by “**dwel**”, other one is “**bark**” (6), “**saturate**” (1), “**tan**” (2), “**soak**” (2), “**pour**” (3), “**drench**” (3). “Bate” means “**diminish**” (1) (dividing into “ebb” (3), and “lapse” (2)), “**moderate**” (1), “**slacken**” (3), “**deduct**” (2), and “**rage**” (2). The “rage” is branching into

55) <<http://www.britannica.com/art/bathos>>

similar words “fury” (4), “ferocious” (3), “frantic” (3), “anger” (1), “wrath” (1), and “fume” (1).

BUTT. Another mirror word is “**butt**”, which is synonymous with “rifle-butt” (1) a substitute for “**gunstock**”. The words “stub” (1), “stump” (3), “cigarette” (2), and “smoke” (9) come for “**cigarette butt**”. The synonym string “barrel” (1) and “pipe” (10) is deriving from “**large-cask**”. Finally “butt” is “**leaf**” (9), with “newspaper” (18), and “blade” (6) (which field the reader can find in the “bodkin” sub-cluster), “ass” (“nates” (1), “rear” (3), “buttocks” (2), “breech” (2), and “gay” (discussed yet). “Butt” is the object of joking, as Kinbote is in several occasions.

BUTTINSKY. The word “**buttinsky**” echoes the root word and its mirrors (“bat” > “but”), including branching words such as “**meddler**” (1), “**interpose**” (1), and “**busybody**” (1). King Charles is *persona non grata* (buttinsky) in Zembla.

ABATE. The sub-cluster “**abate**” involves “**lower**” (2), “**humble**” (9), “**knock down**” (1), “**curtail**” (1), “**drop off**” (3), and “**fall off**” (1).

ABET. The word “**abet**” (1) gathers “**induce**” (2), “**spark**” (3), including “**stir**” (1).

APPROBATION. In addition, “bat” is hidden in “**self-approbation**” (1).

6. STELLARIUM

The “**star**” sub-cluster has twenty nine units. (“Atalanta’s **Star**” (C270); “[B]lack junipers watched the **stars**, and the omens, and the patch of pale light” (C47-48)). A large amount of synonymous words appear in PF. At one branch are “genius” (10), “champion” (2), “whiz” (4), “sensation” (7), “expert” (8), “celebrity” (9), and “hero” (11). At the other are words such as: “naïve” (3), “ingenuous” (2), “harmless” (6), and “innocent” (11) linking the missing word “**starry-eyed**”. “Mrs. **Starr**” (1), “outstare” (1), “Starbottle” (1), “Stella” (1), and the similar “cellar”, mentioned thrice, belong there. Many strings of sounds are intentional and overabundant: “-stel-” (4), “-ester-” (16), “-stair-” (31), “-aster-” (35), and of course “-sol-” (77) Latin for “**sun**” (76). “**Heliotropium (turgenevi)**” (C62) is motivated by the Greek Helios (the Sun). Words referring to “**phosphorus**” appear twice. Phosphorus is the son of Eos, the goddess of dawn, and it is the Morning Star, the planet Venus in its morning appearance (see “Artemis”). The “waxwing” bird is *свиристель* in Russian – a compound word with the second part *стель* (stel) as a Russian version of the Latin “stella”. The words “aspera” (1), “exasperate” (5), “torment” (7), “tantalize” (2), “throe” (1), “misery” (4), “agony” (5), and “suffer” (8) come from the exploitation of the Latin proverb widely known *per aspera ad astra* because “per aspera” means “ex aspera”. A calamity blamed on an unfavorable position of a planet is a “**disaster**”, compounded from “dis-” and “astro”. We can even find its synonyms – “catastrophe” (1), “accident” (9), “misfortune” (4), “calamitous” (2). In the sentence: “The short (166 lines) Canto One, with all those amusing birds and parhelia, occupies thirteen cards” (F13), the word “**parhelia**” associates with the sun’s reflection, the stardust of Canto One. The stars are drawn with five points: the word “**five**” appears 19 times.

Nabokov forced **celestial terms**. Even on **Vanessa's wings** it can be found a night sky sprinkled with stars: "Vanessa [...] show its ink-blue wingtips flecked with white" (P995). The narrator mentions "**celestial**" (1), and "**sky**" (22), and even our meta-word "**cluster**" (2) with its synonym "swarm" (2). Let us excerpt some splendidorous pictorial matter with "**burst**" (14): "There was a sudden **sunburst** in my head" (P146); "I knew he was ripe with my Zembla, **bursting** with suitable rhymes" (C42); "The way from shelf to shelf along a flight of stairs to **burst** an appendix in the attic" (C47-48); "A third **burst** of contrapuntal pyrotechnics" (C734-735); "**Burst** into a circular room" (C949)... An emergence of "paroxysm" (1), "spasm" (3), "attack" (8), "fit" (17), and "seizure" (1) is motivated by this word. The following are starry words: "**erupt**" (1), "**blast**" (4), "**flash**" (16), "**explosion**" (5), "**hemisphere**" (2), "**north**" (36), "**arctic**" (1), "**spiral**" (2), "**vortex**" (1), "**giant**" (6), "**ascent**" (1), "**descent**" (2), and "**nebulae**" (2). The lexemic cluster "nebulae" is forking into "vague" (10), "blurry" (10), and "hazy" (1). Further, word "hazy" bifurcates in a golden bough with "hazel" (25) and "misty" (7) on it. Instead of starry "flare" comes a similar "**Fleur**" (15). Is "a **dwarf** in the police force pose" (C149) a starry reference (mentioned once) or just a strange echoing coincidence? The word-cluster "**shatter**" (5) brings in mind "quasar", in Vulgar Latin *exquassare*, compounded from *ex* ("out") and *quassare* ("shatter"). The segment "collusion with psychoanalysts" (C57) ought to be seen as a pun with a stellar "**collision**" (1) (when two stars through the force of gravity merge into one larger unit). In the following example it will not be hard to find an even transparent **Big Bang**: "She at once left her perch, closed the window with a **great bang**" (C47-48). The word "**auroral**" appears once. The mother of **Iris** (12) is **Electra** (7), one of the seven Pleiades. The stellar term is "**nova**" (2) ("Nova Zembla"). Kinbote walks stars with

Shade. “[P]romnad **vespers** mid J. S.” (C47-48) because Greek “hesper” or Latin “**vesper**” designates the **Evening Star, Venus**.

Shade “could plunge back into his **chaos** and drag out of it, with all its **wet stars, his cosmos**” (C802). The magnificent self reference.

A few topoi from the celestial lexicon – **Palermo** (motivated by the word “pale”), as well as **Beirut** (“bear”), **Cannes** (“cane”), **Appalachia** (“pale”), **Venice** (“Venus”, the Evening Star) should be mentioned also. The word “**sabbatical**” is motivated by “sabbatism”, another term for “astrolatry” (with a little “bat” concealed within). “**Stroll**” (a sub-cluster with 9 instances) is connected with “astrologer”.⁵⁶⁾ I could be wrong but after all, an intentional phrase “a **vestige** of vestibule” (F19) with that “vestibule/nebulae” ryming, could come from the book about stellar evolution “Vestiges of the Natural History of Creation” by Robert Chambers (first published anonymously in England in 1844).⁵⁷⁾

As Shade said: “And if my private universe scans right, / So does the verse of galaxies divine / Which I suspect is in an iambic line” (P976-977). Among “**galaxies**” (1), enjoying special treatment is **Messier 81 (Bode’s Galaxy)** because of which the narrator could mention “Baudelaire” (3) and (Mademoiselle) “**Baud**” (2). Bode’s Galaxy looks like a “**plate**” (8) (or a “platform” (1), a “platitude” (1), “panel” (2), “planchette” (1), “tablet” (1), “bobeche-makers” (1), “saucer” (2). The second very special galaxy is **Messier 82 (Cigar Galaxy)**. “Cigar” is missing but “cigale” (2) (French “cicada”), and two “cigarettes” are recorded. (Have a look “Dr. Sutton, who or what”) The name of New Wye bears a

56) C. 1600, a cant word introduced from the Continent probably from the dialectal German *strollen*, a variant of Swiss German *strolchen* “to stroll about, loaf” from *Strolch* “vagabond, vagrant”, also “fortuneteller”, perhaps from the Italian *astrologo* “astrologer.” <<http://www.etymonline.com/index.php?term=stroll>>

57) <<http://www.esp.org/books/chambers/vestigis/facsimile>>

resemblance to **Milky Way**. In the text, “**way**” appears as many as fifty seven times, and “**wye**” thirty one.

“He was his own **cancellation**”, (F13), says the commentator, referring to Shade. I believe the underlined word was used only because it recalls the word “**constellation**”. John Shade is his own constellation, that is to say, the Boötes constellation. But PF simply teems with constellations, at least with sixty five.

The names for galaxies are given by alphabetical order. The constellation **Anser** means “goose” (4). **Antlia** means “Air Pump” – the reason for using two “pumps”. The twice mentioned “altar” refers to **Ara**, and three “eagles” to **Aquila**. “Argus” (5) is motivated by **Argo Navis**. **Aquarius** or the Water Bearer appears in utterances such as “I then dialed 11111 and returned with a glass of water to the scene of the carnage” (C1000); “The gardener took the glass of water” (C1000). As for me, the “driver” (3) is the Charioteer, known as **Auriga**. **Boötes** is widely presented in the second place. One “chisel” is **Caelum**. One “giraffe” represents **Camelopardalis**. “Crab” (2) pertains to **Cancer** (2). Because of **Canis Major**, **Minor** or **Venatici** fourteen “dogs” appear, one “sheepdog”, one “Great Dane”, one “terrier”, one “boxer”, and one “Alsatian” (German Shepherd dog). “Dove” (**Columba**) appears twice, “crow” (**Corvus**) three times. Besides covering a “pile”, the cluster usage of “hair” (39) may be motivated by **Coma Berenices**, Berenice’s Hair. “Crown” and “coronach” (8) refers to **Corona Australis** or **Borealis**.

The Crater (separately)

In “John Shade’s collection of short poems Hebe’s Cup” (C49), there is the small faint constellation of **Crater** belonging to the Ursa Major moving group. Let us look at the following citation:

Many years ago, Disa, our King's Queen, whose favorite trees were the jacaranda and the **maidenhair**, copied out in her album a quatrain from John Shade's collection of short poems Hebe's **Cup**, which I cannot refrain from quoting here (from a letter I received on **April 6**, 1959, from southern France):

The Sacred Tree

The Ginkgo leaf, in golden hue, when shed
 A **muscat** grape
 Is an old-fashioned butterfly, ill-spread
 In shape.

- “From southern France” brings to mind the **southern** hemisphere (where the constellation Crater is positioned);
- “on April 6”, is rather “on **Artemis's day**” (see cluster related to “Artemis”);
- The constellation Crater lies right below **Virgo's “hair”** (deep space seen as such), alluded to “**maidenhair**” (the maiden-hair tree is Ginkgo Biloba mentioned in the first line of the quatrain).
- In the same comment the following is said: “I do not know if it is relevant or not, but there is a cat-and-mouse game in the second line, and ‘tree’ in Zemblan is *grados*.” The second line “A **muscat** grape” hides the constellation of **Musca** (“fly”), and another proof is a hidden fly in the third line: “an old-fashioned butterfly”.
- Hence, **The Sacred Tree** may be translated as **The Holy Grail**. “Holy” due to the fact that “sacred” and “holy” are synonyms, “grail” because the “tree in Zemblan is *grados*” (C49), and Latin *gradalis* (“a flat dish or shallow vessel”) leading us to the Old French “grail”. “Grail” is “cup”, “bowl”, “crater”. “Holy”

is “saint” or rather “bright”. Thus, “The Sacred Tree” appears to be **the bright constellation of Crater**.

Dedicated to Crater, we will find words such as “cup” (5), “bowl” (2), “goblet” (1), “dish” (1), and “krater” (1).

“Cross” (**Cru**x) appears twenty six times. Three “swans” pertain to the constellation of **Cygnus**. **Equuleus** is the reason for inventing Dr. Colt (“colt” once). One “furnace” and one “stove” represent **Fornax**. The three times mentioned “twins” marks **Gemini**. **Globus Aerostaticus** is a “blimp” (1), and “balloon” (2). One “crane” and the twenty five times mentioned “jack” speak about **Grus**. “Clock” appears twelve times, “watch” twenty nine times – **Horologium**. “Hydrangeas” (1) and “hydroplane” (1) call into mind **Hydra**, and “Indian” (1) constellation **Indus**. “Leonardo” (1), “leonine” (1), “Leopold” (3), “leotard” (2) – all these words recall the constellation of **Leo**. Three “rabbits” refer to **Lepus**. The word “scales” are mentioned once and the twenty seven times mentioned “library” brings to mind the constellation of **Libra**. The narrator is inspired by the names of **Lynx** and **Felis**, constellations for the usage of the lexeme “cat” (7). Two “mandolins” and two “harps” refer to **Lyra**. The “table” sub-cluster contains twenty nine items referring to **Mensa**. **Microscopium** is a “microscope” (1), **Monoceros** is a “unicorn” (1). Why is “mountain” (56) so important and frequent? Because of **Mons Maenalus**, Mountain of Maenalus, on which the Boötes stands. The **Musca** cluster contains nine “flies”, plus various similar words. “Level” (7) recalls **Norma** along with the homophonic “normal” (2). The sub-cluster “cloud” has eleven items (the **Nubeculla** constellation). Three “peacocks” and one “pavonian” represent the constellation of **Pavo**. There are **Pegasus** (1), and **Phoenix** (1) in the text. **Pisces** recalls the seven times mentioned word “fish”. Three “masons”, one “limner”, and five “painters” indicate **Pictor**. Let the narrator himself present the **Pleiades**: “Just in case,

I had brought with me in my pocket the third and last volume of the Bibliothèque de la Pléiade edition, Paris, 1954, of Proust's work" (C181). "Stern" is **Puppis**. Compasses (1) and **Pyxis** mean the same. The inspiration for the usage of "web" (4), "net" (3), and "reticulation" (1) comes from the name of the constellation **Reticulum**. **Robur Carolinum** or **King Charles's Oak** motivated the two "oaks". "Arraw" (3) is **Sagitta**. "Peashooter" (1) is the archer, **Sagittarius**. "Snake", mentioned once, is the **Serpent**. The constellation of **Sceptrum Branderburgicum** represents two "scepters". The word "**Sculptor**" is mentioned twice. One recorded "shield" is **Scutum**. Through PF pass "reindeer" and "reins" (**Tarandus**). Two "bulls" represent **Taurus**. **Quadrans Muralis** or **Quadrant** is represented by one "quadrangle". "That's Dr. Sutton's light. That's the Great Bear" (P119) – **Ursa Major**. Six "sails", fourteen "coats", and two "cataract" belong to **Vela**. There are six "virgins" in **Virgo**. Shade, "squirming up the college hall stairs as a Japanese fish up a cataract" (C691), neither more nor less recalls **Volans** (Flying Fish), while four "foxes" indicate **Vulpecula**.

Astrological Layers

The narrator is also familiar with the magical effect of fixed stars. The Arcturus star is ruled by **jasper** and **plantago** (Robson, 1923).⁵⁸ (Zembla is "an orbicle of jasp" (P558)). Playing God, Nabokov weaved the matrix of existence, the DNA of his text, into the fiber of the entire novel. To remain true to his matrix, it seems he had also consulted an astrologist:

58) "Arcturus is one of the 15 Behenian Fixed Stars. Its image is a horse, a wolf, or a dancing man. It cures fevers, retains blood and acts as an astringent. It rules jasper and plantain" (Robson, 1923, pp. 139, 234).

All the heroes of the novel were born on **July 5**. Shade in 1898 (Washington, Iowa), and Kinbote (Botkin) and Gradus in 1915 (Petersburg [?], Russia). On that date, the Sun is on (or about) 13° of Cancer. That is the Alfa star of the Carina constellation (α Carine), where **Canopus**, the fixed star of the **Argo Navis** constellation, lies (See Robson, 1923). By using dates, the narrator makes one more reference to Argus, whose eyes, according to the myth, Hera turned into a peacock's tail: "Above it, in the Fair Copy (card 9, **July 4**) he [John Shade] has written in pencil: *peacock-herl*" (C109). If we look through the Ephemerides, which the author is subtly recommending we do, we will see that on **July 4, 1959** the Sun was on the 13° of Cancer (the fixed star of the **Argo Navis**). If the Sun on the 13° of Cancer does not represent Argus' eyes on a peacock's tail then what follows is undoubtedly Arcturus (Alpha Boötis) stuff.

At the moment of John Shade's heart attack (**October 17, 1958**, Washington), the Sun was in the degree of Arcturus, on 23° 39' of Libra.⁵⁹⁾ On the same degree, Kinbote signed the Foreword on **October 19, 1959**, Cedarn (Utah).⁶⁰⁾

At the time of Shade's death at 8.00 p.m. on July 21, 1959, the Ephemerides in Shades' astro chart literally revealed an attack of fixed stars from the constellation of the Great Bear. Nevertheless, all this is just a coincidence.

59) According to Robson (Robson, 1923), the position of the fixed star Arcturus (Alfa Boötis) is at 23° 32' of Libra.

60) "Poor old Swift" (with two stars, two important women in his life with starry names: **Stella**, **Esther** Johnson, and **Vanessa**, **Hester** Vanomrigh) had died on **October 19, 1745** in Dublin, in the same degree of the Zodiac sign and that can be one more reason for mentioning him.

7. ORNAMENT

The poem within the novel was first called “The **Brink**”. Nabokov himself said “The hardest **stuff** I ever had to compose”.⁶¹ The writer did not choose the words “brink” and “stuff” by accident. The word “brink” via its synonym “verge” leads to the key word “bat”, the same as the word “stuff” by way of the similar word “staff”. The key words represent the pattern of the novel. This becomes clear only with the PF keys.

Nabokov is a miracle of his age, as well as a miracle of his setting. His intellectual environment (the early 20th century, Saint Petersburg, Russia) is actually ornamental prose, ensuing from the literary tendencies of Russian symbolists. According to his own words, Nabokov was influenced by Andrei Bely (see Bely’s *Symbolism* (1910), part: *The emblems of sense* (Эмблематика смысла)). In those years, the ornament pattern appeared in literature on all text levels permeating it both in the paradigm as well as the syntagma sense, from the theme, that is, the motif, to the syntactic and lexical, and even phonetic structures of the text. Creating under the influence of this idea were Hlebnikov, Remizov, Pilnjak, Serafimovich, Vsevolod Ivanov, Zamjatin, and the theoretician Viktor Shklovsky. Also creating in the exceptionally fertile climate of the Russian Silver Age was Vasiliy Kandinsky who expounded his theory on ornaments in *Concerning the Spiritual in Art*, 1910. Vladimir Nabokov also finds inspiration in nature. The whole world is permeated by patterns.

Variants of the “**ornament**” lexeme (5) permeate the text of the novel not only with stellar motives but also in lexical terms.

61) “He would later rate the poem entitled ‘The Brink’ on his first index card, until he deleted it and inscribed in its place ‘Pale Fire’ – the hardest stuff I ever had to compose” (Boyd 1991: 417).

(The subordination of words might be different, but I opted for the following arrangement.) The very same word “**sign**” appears fourteen times. The string of sounds “-**sign**-” has twenty more instances – “assign” (4), “consign” (2), “design” (5), “insigne” (1), “signpost” (1), “signal” (2), and “significant” (2). In addition, the synonyms of “ornament” are “**signature**” (2), “**label**” (1), “**password**” (2), “**code**” (2) within which there is the sub-cluster “encipher” (2), along with the incorporated “scramble” (3). “Amends” (2), and “ament” (1) like echoes repeat the word “**omen**” (1), as this string of sounds does also, more than sixty times. In English, “omen” can be “auspice” (1), “portent” (1), “foresight” (1), “anticipation” (4), “hint” (8), “imply” (4), and “indicate” (6). Words “**emblem**” (4), and “**device**” (6) belong in the same group. Along with the “-**mark**-” sound group, which counts forty four instances (the lexemes “Denmark” and “Remark” are not a coincidence), under the “**mark**” (16) one can find “label” (1), “vestige” (3), “bruise” (1), “seal” (4), “stamp” (2), “watermark” (2), “tag” (1), “scuff” (1) (see broader list in “Web of sense”). “**Brand**” (8) means “ornament” and so does “**index**” (18), in which the semantic field might find numerous synonyms, such as “thumb” (7), “finger” (25), “forefinger” (2), “palm” (9), “fig” (4), “fist” (7), and the lexeme “directory” (2) instead of the missing synonym “manual”. “**Token**” (2) is “ornament” and includes lexemes such as “character” (13), “memory” (3), “memento” (3), “badge” (1), “tally” (1), and “chip” (5). The words “**signal**” (2), “**semblance**” (26), and “**ampersand**” (sign &) (1) designate an “ornament”. The word “**prodigy**” (5) comes from the Latin word *prodigium* “prophetic sign, omen”. The lexemes “miracle” (10), “wonder” (38), “marvel” (12), and “genius” (10), can be seen as synonyms of “prodigy”.

“**Pattern**” (7) is a kind of “**matrix**” which contains the semantic field “die” (28), “tessera” (1), “mold” (1), and “womb” (2)

(see the supplementary material in “Web of sense”). “**Sample**” (4) means “specimen” (3), “model” (4), “form” (19), and “original” (4). As an alternative of the “cliché” lexeme, there appears one “platitude”. Used once, the lexeme “**bric-a-brac**” falls in the “pattern”. The sub-cluster “**stigma**” contains the ten times mentioned word “stain”, twenty two times the lexeme “spot”, two times the lexeme “polluted”, and only one the lexeme “splotch”. The word-cluster “**tracery**” contains “design” (4), and “print” (14). The twice used word “**lame**” represents (among other meanings) a fabric with interwoven gold or silver threads. There is no other reason for the usage of the famous **Tamerlane**, known as **Timur the Lame**, than this. The word “lame” bears many meanings quite often recorded in the novel – “maim” (1), “limp” (6), “flabby” (1), “loose” (5), “slack” (3), “game” (26), and “lamp” (6). “**Patter**” is recorded in terms of synonymous “prattle” (2), “piffle” (1), “blabber” (1), and “splutter” (1). The similar word “**patten**” is radiant from the shadow as well – via its synonym “clog” (1). A “patterned uniform” is “frogged” (1), on that account it is used in PF: “He exchanged his **frogged uniform** for a scholar’s dressing gown” (C962).

The word “**blazon**” is disguised in its synonyms “**heraldic**” (5), “**escutcheon**” (2), “**crest**” (4) within which can be found “ridge” (4), “cliff” (2), “comb” (4), “ripple” (9), “top” (18), “peak” (3), “tip” (6), and even “zenith” (1). Pointing on the notion of “blazon”, “cadency” (“cadence”) lies behind the seven times mentioned word “**rhythm**”. “Blazon” is “**pomp**” (2). “There is always a **psychopompos** around the corner, isn’t there?” (C549). Diverse lexical substitutes can stand for “pomp” – “radiance” (4), “glow” (9), “splendor” (2), and “brilliance” (8).

“**Decoration**” (2) can be said in various ways, such as “**flourish**” (3), “**illuminate**” (5), “**trim**” (2), “**knickknack**” (1), “**carve**” (2), “**array**” (1), “**engrave**” (1), “**emblazon**” (1), “**charm**” (13), “**grace**” (15), “**enhance**” (3), or “**spangle**” (6).

“**Ornate**” (2), “**fancy**” (11), and “**beribboned**” (1) are “ornamental” as well. Almost a hundred and forty instances can be found in the clustering word “**jewelry**” (*q. v.*)

The “Russian seersucker suit” (C949), the striped pajamas of Gradus, are used by reason of “**seersucker**”, the kind of pattern.⁶²⁾

62) <<http://www.thefreedictionary.com/Seersucker>>

8. ALI BABA AND THE FORTY THIEVES

A whole treasure of Ali Baba and the forty thieves in Kinbote's cave has been awaiting for over fifty years. Kinbote keeps his "goods" in a cave like the bandits from the story in the "Thousand and One Nights". With the help of a slave girl called Morgiana, Ali Baba takes it all.

One Thousand and One Nights is a collection of Middle Eastern and South Asian stories and folk tales compiled in Arabic during the Islamic Golden Age. It is often known in English as the *Arabian Nights*, from the first English language edition (1706) which rendered the title *The Arabian Nights' Entertainment*. The "1001 nights" (the word cluster "**thousand**" has eleven units, the "**night**" ninety seven), come from "**Persia**" (3), now "**Iran**" (2), and "**Iraq**" (1). Formerly a title for the monarch of Iran, "**padishah**" is mentioned once. *The Arabian Nights* are popularized by "**Barbers**" (2) and "**Arabs**" (2). It is a "**tale**" (13) about the poor "woodcutter" (or "**timber**" (1), or "**lumber**" (4)) by name of Ali Baba who "**gathered**" (7) a "**fortune**" (19) from the "**cave**" (19) with the help of his "**maid**" (5) (or "**slave**" (5)) Morgiana. Having acquired the secret knowledge ("**Open the secret door**", C130) our little fellow has outwitted his mighty rivals.

In the treasure-cluster with "**mysterious**" (8) are the following words: "hidden" (19), "arcane" (1), "abstruse" (1), "cryptic" (1), "obscure" (8), and "secret" (30). A "**map**" (5), or "plan" (10) are necessary, as well as "**magic**" (17), "**key**" (14), "incantations" (2), "abracadabra" (1), "charm" (13) (put a "spell" (9) here). The enemy (inner and outer) is manifold. There are "**forty**" (10), of them, the forty "**thiefs**" (6) (or "robbers" (1), or "burglars" (1), or "marauders" (1), or "hoodlums" (2), or "criminals" (1) – or whatever).

Nabokov effectively reinforces “**treasure**” words: “**fortune**” (19), “**rich**” (19), “**chance**” (23) (see the broader “Web of sense”), “**knickknackatory**” (1). The King of the “Underworld” (1) “Hades” (1) is enthroned here considering the fact that his Greek name “Ploutos” (πλούτος) means “**wealth**” (1).

Worthy of Morgiana’s help, Ali Baba collects un enormous fortune of similar lexemes – “**regalia**” (3) (or “insignia” (1)), “royal” (29), “majesty” (7), “sovereign” (1), “king” (143), “queen” (36), “prince” (25), “lady in waiting” (2), “page” (20), “**crown**” (18) (or “**coronach**” (8), and the Russian “**korona**” (2), an echo-word “croon” (1). “**Croon**” has a branchy net of synonyms: “hum” (1), “ripple” (9), “rustle” (3), “murmur” (6), “buzz (1), “drone” (2), and “zoom” (1). Now, “zoom” is forking, over omitted word “**coronet**”, in the following words: “range” (13), “garland” (5), “wreath” (1), and “rim” (3). The collection of the regalia contains six “**thrones**” (the twenty four “chairs” included), and two “**scepters**”.

As for “jewels”, Ali Baba has collected – let me see – fifteen “**rings**”, two “**necklaces**”, three “**chainlets**”, two “**pearls**”, and four “**beads**”; the cluster “**gold**” counts thirty units, and “**aura**” five (“aura” is Latin for “gold”). Oh Reader, My Reader, all this love is for you, look – “**silver**” (8), “**gem**” (4), “**diamond**” (4), “**emerald**” (15), “**brilliant**” (8), “**ruby**” (5), “**turquoise**” (3), “**topaz**” (1), “**amber**” (5) (plus seven “electrons” (“amber” in Greek)), “**jade**” (1), “**opal**” (2), “**amethyst**” (3), “**coral**” (1), “**carnelian**” (1), “**scarabs**” (1), and “**crystal**” (9). Words such as “amount” (3), “matter” (41) with “mutter” (5), and “mother” (35) belong here.

Speaking about “**money**” (4) Ali Baba took one “**trillion**”, one “**billion**”, one “**million**”, eleven “**thousands**”, and eighteen “**hundreds**” of “**ducats**” (1), “**pistols**” (2), and “**spangles**” (3). Nabokov forced the word “**fyler**” (5) and the associate “**filler**” (a monetary unit of Hungary, equal to one hundredth of a forint).

A “**manila**” occurs because it designates armlets, a form of money made of bronze or copper, used in West Africa. “**Talent**” (3) is the word originating from “**talent**”, a form of ancient money.

Even the word “**roanoke**” is not accidental; it is used to designate the aboriginal currency of Virginia.⁶³⁾

The comment of Shade’s verses 39-40 is “All I had to do – / Was close my eyes to reproduce the leaves, / Or indoor scene, or trophies of the eaves” appears in the drafts: “[...] and home would haste my thieves / The sun with stolen ice, the moon with leaves.” Literally (including numbers of lines) it was “**39 [...] and home would haste my thieves / 40 The sun with stolen ice, the moon with leaves.**” “**My thieves 40**” are still crouching there.⁶⁴⁾

Kinbote is the Captain of thieves, so much the more because it is said that the “northern king” has “some forty of followers”. Quote: “Thus that **northern king** / Whose desperate escape from prison was / Brought off successfully only because / **Some forty of his followers** that night / Impersonated him and aped his flight” (C70).

But, this one is more cunning: “A thousand years ago five minutes were / Equal to **forty ounces** of fine sand” (P120-121). “Forty **ounces**?” “Forty ounces” are “forty panthers”, or rather “forty **thieves**”. The word golf in three: “ounces – panthers – thieves”!

In the example “We sat in a cell of walnut and glass **fifty** stories **above** the progression of **scarabs**” (F17) “Arabs” catch the eye from “**scarabs**”. The number “forty” is still lies low in the

63) “White beads of low value made from shells, formerly used for ornaments and currency by Native Americans of colonial Virginia.” <<http://www.eucoprismo.com/2012/08/29/roanoke-eine-fruhe-geldform-in-virginia-usa/>>

64) This whole comment is bursting with the “Bat” ornament considering that “close eyes” recall “bat an eyelid” (Bat), “reproduce” recalls “bear” (Ursa Major), a synonym of “leaf” is “butt” which is similar in sound to “bat”, and “trophies of the eaves” seem to be “rear mice” or “bats.” In the drafts, “haste” leads to “stave” which leads to “bat.”

residue (residue < excess < over < **above**) of “fifty” and **sc**-arabs, precisely **XC** Arabs (Roman numeral XC is Arabic numeral 90). Just robbed, the 40 Arabs were guarding the most secure gems in the written literature so far. Namely, the jewels are shining out from the cell of “walnut and glass” (compare with the “kernel and plate” motif after reading “Treasure” part). Further, in the same passage a concentration of “bat” does not stop: “You’ll be happy to know, Dr. Kinbote, that Professor So-and-so [one of the members of the Shade **committee**] has consented to act as our adviser in editing the **stuff**.” “Committee” is synonymous to “stuff”, the word similar to “staff” which finally leads to “BAT”).

Another delightful gem can be found in the comment C433-434. The narrator alerts us:

Careful now.

“What are your plans?” she inquired. “Why can’t you stay here as long as you want? Please do. I’ll be going to Rome soon, you’ll have the whole house to yourself. Imagine, you can bed here as many as **forty guests, forty Arabian thieves**” (Influence of the huge terracotta vases in the garden) (C433-434).

CLOSING EVIDENCE OR – A BREATHING PAUSE

The narrator frequently links Shade to Boötes, the celestial figure with a raised hand. “I never bounced a ball or swung a bat” (P130). With this apostrophized line, Kinbote reveals poet’s false start:

All children playing in a castle find
in some old closet full of toys, behind
The animals and masks, a sliding door
[four words heavily crossed out] a secret corridor (C130).

If we follow Kinbote’s instruction, as I think we should, and if we heavily cross out four words in the highlighted verse – like this: “~~I~~ never bounced a ball or ~~swung a bat~~” – we will tumble into the secret corridor instantly. For, what exactly was crossed out is: I SWUNG A BAT. The narrator is revealing who John Shade is. In his draft of the foreword for his revised *Speak, Memory* Nabokov does not leave the wrong trail at all when he “attributes the Index to Shade” (Boyd 1997: 7). (“Index” via “finger” and “bat” comes to “Boötes”).

Literally, in every sentence one can find Nabokov’s immortal imprint, not to mention tracks of synonyms: “A remembered spread of colored sand **bore** the thirty-year-old PATTERNED IMPRINT OF OLEG’S SHOE, as immortal as the tracks of an Egyptian child’s **tame** gazelle made thirty centuries ago on blue Nilotic **bricks drying in the sun**.” (“**Brick**” leads to “brink” leads to “verge” leads to “BAT”; “**bore**” to “BEAR”; “**tame**” leads to “battered” leads to “BAT”; “**drying in the sun**” leads to “bask” leads to “dig” leads to “BIG DIPPER”).

Yet another quote: “[T]here had somehow **wandered** down, to exile and disposal, a **HEADLESS STATUE OF MERCURY, conductor** of souls to the Lower World, and a **cracked krater** with **two black figures** shown **dicing** under a **black palm**.” With words “conductor”, and “wandered”, the narrator sets up nothing less than a **conductor with a wand in his hand**, so far a very familiar figure to the reader. As stated above, “black palm” is the inner side of black “umbrella”, starry sky with the handle of umbrella as its axis, full of rolling constellations. “Two black figures shown dicing under a black palm” are old friends of us Shade and Kinbote, each making its own ornament (which is one of the meanings of the transitive verb “dice” (“to ornament with squares, diamonds, or cubes”).

After all, let us unlock the **BLACK BRIEFCASE** of Gradus:

On his fateful journey he took only the **battered black briefcase** we know: it contained a clean nylon shirt, a dirty **pajama**, a **safety razor**, a third **petit beurre**, an empty **cardboard box**, a thick illustrated paper he had not quite finished in the park, a **glass eye** he once made for his old mistress, and a dozen **syndicalist** brochures, each in several **copies**, printed with his own hands many years ago (C949).

The ornament “bat” appears in the derivate word “**battered**”. Could “black briefcase” be a box-part of Big Dipper? “**An empty cardboard box**” then repeats the same motif. In “**dirty pajama**” an inspired fellow can see a headless figure resembling Boötes. “**A glass eye**” is a star-metaphor as for me. Doubtlessly, “**petit beurre**” (French “small bear”) is disguised Ursa Minor, and in “**syndicalist**” lies Calisto.

Nabokov weaves his text using carefully hand-picked words. All the subtle repetitions of celestial motifs are recognizable only to those contemplating the text retrospectively after they have dis-

covered the keys. Even the two Soviet stalkers brought to Onhava to find the missing Crown Jewels, NIAGARIN and ANDRONNIKOV, with their unconventional names, represent the image of Boötes (Andronnikov) and the Big Dipper (Niagarin). To be more specific, the name “Niagarin” found its way into the text based on a distant association to the Big Dipper (Niagara Falls) or, as I previously presumed, on a linkage with Horseshoe Falls (a part of Niagara Falls in Ontario). By all means, “Androniki” derives from the Greek words “andros” and “niki”, which mean “of the man” and “victory”. Hence, Androniki means “the victory of a man”, “the victorious man”, the representation of the Statue of Liberty. In this witty game, Boötes is the symbol of the USA, the same as the Big Bear represents Russia.

“*Fête Flamande after Teniers*” (C130) can be a sound echo of the SETE FLAMMES seven stars in Portuguese, which signifies Charles Wain. “Hung in the nursery” with the motif of “melancholy sheep” and made by the same author is another canvas. There I put the canvas *Sunset Landscape with the Shepherd and his Flock* (Dulwich Gallery) by Teniers partly because of the sunset and shepherd motifs, and partly because of the gallery name (“dulwich” (12)).

In the example:

Line 819: **Playing a game of worlds** / My illustrious friend showed a childish predilection for all sorts of word games and especially for the so-called WORD GOLF... Some of my records are: hate-love in three, lass-male in four, and live-dead in five (with ‘lend’ in the middle) (C812)

“game of worlds” becomes “game of words”, i.e. “world” and “word” are to be used as pairs. This is at the same time an instruction how to solve the textual puzzles. These are the possible solutions:

“hate-love in 3”:

- love-zero (synonyms)
- zero-naught (synonyms)
- naught-hate (synonyms)

“lass-male in 4”:

- male-mail (homophones)
- mail-maid (assonance)
- maid-girl (synonyms)
- girl-lass (synonyms)

“live-dead in 5”:

- live-lodge (synonyms)
- lodge-set (synonyms)
- set-lend (synonyms)
- lend-pass (synonyms)
- pass-dead (synonyms)

The SKYE TERRIER belonging to the deceased Aunt Maud is a celestial reference because of the word “**skye**”. The ghost of this dog turns over his basket; a Webster dictionary (Web + ster > “web of stars”) is opened at the letter “M”. “M” as an upper or lower case letter, with or without a dot stands for the abbreviations for “Mars, Mass, Mare, Male” (see Index of PF), but also for Messier objects in Astronomy (find M81 and M82 galaxies in this study). Here, it can refer to Maira, Minor and Major Canis. We should ask Nabokov.

Some **onomastic units** in PF double up their names with butterflies: EMBLA, INDRA, NITRA, ANDRONIKOV, AP-PALACHIA. **Embla** – The Lapland ringlet, *Erebia embla*,⁶⁵⁾ **In-**

65) <<http://www.eurobutterflies.com/sp/embla.php>>

dra – The Indra Swallowtail, *Papilio Indra*, Short-tailed Black Swallowtail, or Cliff Swallowtail *Papilio indra*;⁶⁶⁾ **Nitra** – *Papilio zelicaon nitra*;⁶⁷⁾ **Andronikov** – *Papilio swallowtail*, *Papilio an-dronicus*;⁶⁸⁾ **Appalachia** – Appalachian tiger swallowtail, *Papilio appalachiensis*.⁶⁹⁾ Thanks to mythic lexical motivation, among butterflies there are such names as BOÖTES, ARCTURUS, BATTUS, ARTEMIS. **Boötes** – The Tailed Redbreast, *Papilio Boötes*;⁷⁰⁾ **Arcturus** – The Blue Peacock, *Papilio arcturus*;⁷¹⁾ **Battus** Pipevine Swallowtail, *Battus p. philenor*;⁷²⁾ **Artemis** – White admiral, *Limenitis arthemis*.⁷³⁾ Even BODKIN and DISA can be found in the orchid named *Disa Bodkinii* Bolus (Figure 11).⁷⁴⁾



Figure 11. *Disa Bodkinii*

66) <http://butterfliesofamerica.com/t/Papilio_indra_a.htm>

67) <<http://www.butterfliesandmoths.org/species/Papilio-zelicaon>>

68) <<http://archive.org/stream/entomologistsmon78187072oxfo#page/121/mode/1up>>

69) <http://butterfliesofamerica.com/t/Papilio_appalachiensis_a.htm>

70) <<http://archive.org/stream/annalsmagazineof09lond#page/36/mode/1up>>

71) <<http://en.butterflycorner.net/Papilio-arcturus-Blue-Peacock-Blauer-Pfau.529.0.html>>

72) <http://butterfliesofamerica.com/battus_p_philenor.htm>

73) <http://butterfliesofamerica.com/t/Limenitis_arthemis_a.htm>

74) <http://kiki.huh.harvard.edu/databases/specimen_search.php?start=1&cl-tr=A.%20A.%20Bodkin>

“Balthasar, Prince of Loam” is a very significant figure. It is known that BALTHASAR was one of the three Magi, the only one who was black, which is a reference to a black chess piece “solux rex’s”. Kinbote’s gardener is black. Apparently, Balthasar is originally “**Balat-shar-usur**” which means “Baal protects the King”. Is Kinbote trying to say that “the gardener save the King”, i.e. himself personally?

In C691 there is a sentence: “Try this MASCANA FRUIT, I got it especially for you”. “Mascana fruit” or rather “**Muscanti Brut**” (type of wine, champagne) is a reference to **the homosexual term** “fruit” since Sylvia continues: “but the boy [John Shade] is strictly hetero” (C691). The lexeme “brut” is marked with a **PIE root** (*bher), and “**bat fruit**” is a type of rear mouse at the other hand.

In the following sequence the narrator intentionally mentions “**longitude and latitude**” giving the special coordinates of 30: 30 (“**thirty** specialists to teach him **thirty** subjects”):

A child should have **thirty** specialists to teach him **thirty** subjects... and not one harassed schoolmarm to show him a picture of a rice field and tell him this is **China** because she knows nothing about China, or anything else, and cannot tell the difference between longitude and latitude (C172).

The coordinates put in the NASA program to Coordinate Conversions⁷⁵⁾ as the ecliptic value, give the celestial equivalent **14.61574 Longitude (deg)** and **39.18779 Latitude (deg)**. In these coordinates (slightly deviated) is standing MU BOÖTIS, **μ star of Boötes (15^h 24^m 29^s and +37° 22’ 37’)** (See “Boötes”). Mu Boötis is known in China as the “Sixth Star of the Seven Excellencies”.⁷⁶⁾ The Chinese equivalent is interesting because China

75) <http://lambda.gsfc.nasa.gov/toolbox/tb_coordconv.cfm>

76) <<http://aeaa.nmns.edu.tw/2006/0606/ap060626.html>>

has emphasized by Kinbote's quoted passage, and what is more there is a camouflaged China in one of the previous utterances: "Looking in it for symbols; example: *The author uses the striking image **green leaves** because green is the symbol of happiness and frustration*" ("green leaves" is **Camellia Sinensis** – in translation: Camellia from China). What motivated the storyteller to create this intellectual game? "**A picture of a rice field**" resembles "**a picture of a raised finger**", by all means.

Van Gogh

Hazel's report might have been longer if – as she told Jane – a renewal of the '**scrabbling**' had not suddenly jarred upon her tired nerves... She became **overwhelmingly** conscious that she was alone in the company of an inexplicable and perhaps very evil being, and with a shudder that all but dislocated her shoulder blades she hastened to regain the heavenly shelter of **the starry night** (C347).

It seems that Nabokov here referred to Van Gogh's "scrabbling" **THE STARRY NIGHT OVER THE RHONE** (October 1888) which represents the Big Dipper. "Rhône" means "to flow" (from a pre-Indo-European element **rod-* meaning "to flow").⁷⁷⁾ A synonym of "overwhelmingly" is "overflow" ("over the Rhône" leads to "over to flow" leads to "overflow" leads to "overwhelming"). In the same paragraph is also "an October night" ("I have no idea what the average temperature of **an October night** in New Wye may be"). (Besides, "scrabbling" is associated with "scramble" which leads to "ornament".)

77) <<http://www.dictionary.com/browse/rhone>>

The batting of the Swing

<i>The Swing</i>	(swing > wave > BAT)
<i>The setting sun that lights the tips</i>	(tip > peak > top > grate > MAJOR)
<i>Giant paperclip</i>	(giant > great > MAJOR; paperclip > staple > stuff > staff > BAT)
<i>Upon the roof</i>	(roof > peak > top > grate > MAJOR)
<i>The cardinal that like to sit</i>	(cardinal > MAJOR; sit > perch > BAT)
<i>And make chip-wit chip-wit, chip-wit</i>	(chip > token > sign > ORNAMENT; wit > wordplay)
<i>Upon the tree</i>	(sit on the top > perch > BAT)
<i>The shadow of the doorknob that</i>	(shadow > pale > BAT; doorknob > bar > BAT)
<i>At sundown is a baseball bat</i>	BAT
<i>Upon the door</i>	(door frame > frame > throw > BAT)
<i>The empty little swing that swings</i>	(swing > wave > BAT)

The name of renowned book *The Hero of Thousand Faces* (1949) by the mythologist JOSEPH CAMPBELL (1904-1987) seems like a perfect metaphor for enigmatic V. Botkin. In all probability, Nabokov consults Joseph Campbell in researching Arcadian myths. This is how the narrator, who is himself “the hero of thousand faces”, presents his thespian: “Campbell, Walter, b. 1890, in Glasgow; K.’s tutor, 1922–1931, an amiable gentleman with a mellow and rich mind; dead shot and champion skater; now in Iran; 130” (I306).

Male hand

“Gradus was driving in a hired car from Geneva to Lex” (C408). With his characteristic charming provocations, Nabokov refers to the relation “**from Geneva to Lex**” as a sort of guidance: Pay attention to the origin (Geneva, genesis) and the word (Lex, lexeme). So let us listen to the writer.

In accordance with the celestial keys and the mythical background of the two constellations, the segment “Male hand” is dedicated to the mother goddess overall. Through the divine Trinity this part is tributed to **Hecate**. “Hecate is a goddess in Greek religion and mythology, most often shown holding two torches or a key and in later periods depicted in triple form.” As a chthonic deity “she was variously associated with cross-roads, entrance-ways, dogs, light, the moon, magic, witchcraft, knowledge of herbs and poisonous plants, ghosts, necromancy, and sorcery.”⁷⁸⁾

The narrator initially emphasized **Ombriola**: “Our brilliant schemer had been told that Joe Lavender collected photographs of the artistic type called *ombrioles* in French.” There is a Venetian island named Ombriola where the monastery “San Zaccari” founded in 827 BCE. Nothing peculiar to this until you go below the foundation of the Christian church and peer into the crypt flooded in water. Exposed are lonely female sculptures from ancient Rome, which is what Nabokov has in mind writing this passage: the divine Trinity of mother goddess. (“The crypt of the mother goddess is known as *The flooded crypt*.”)⁷⁹⁾ A series of motifs will support of this thesis.

78) <<http://encyclopedia2.thefreedictionary.com/Hecate>>

79) <<http://www.atlasobscura.com/places/the-flooded-crypt-of-san-zaccaria>>

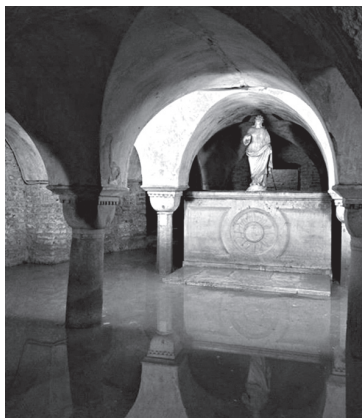


Figure 12. The flooded crypt, “San Zaccari” church, Venetian island of Ombriola, Italy.



Figure 13. The Goddess on Ombriola.

Hecate is the **goddess** of death, and also **of lust and sex**. The “male hand” comment begins with the mention of Lavender’s name. The name “Lavender” (“the name hails from the **laundry**, not from the laund”) is connected with a prostitute (from Latin “**lavare**” “to wash”; Middle English “laundress, washerwoman”, also, apparently, “prostitute, **whore**”).⁸⁰ The name of Laven-

80) <<http://www.etymonline.com/index.php?term=lavender>>

der's villa is "**Libitina**" ("Its name, Libitina"). As the narrator says, Libitina is the "Roman **goddess of corpses and tombs**".⁸¹⁾ The word "Libitina" recalls the "libido" and the origin of both is maybe the same. Through "**hare**" the synonym of "rabbit" ("the rabbit foot of a poplar"), comes another meaning – "to be lustful, horny". The type of rabbit "*lepus cunicula*" brings in mind "**cunnus**" meaning "vagina" which is the link to Libitina again. Also, "hare" can designate "gray" and "haze", and here begins the dance with the motifs of the main characters, John and Hazel Shade.⁸²⁾ Nabokov very carefully brought Libitina to the stage: "From a window seat a gaunt jet-glittering lady stiffly arose and introduced herself as the governess of Mr. Lavender's nephew." She is the "**governess**" ("but the governess"), and a governess naturally governs the same as an ancient goddess. She just "**stiffly** arose" referring to another term for "**corpse**" ("stiff"). "[T]he King had always called to her pleased face Mademoiselle Belle instead of Mademoiselle **Baud**." "**Bawd**" is a madam who maintains a brothel, a madam, a prostitute.⁸³⁾ Make no mistake, the narrator introduces a similar word in French – "**maîtresse**" ("mistress", lover) using "**mattress**" ("collapsible mattress"). In addition, in this comment by Kinbote, the word "**matter**" is repeated three times indicating various things ("subject matter", "another mat-

81) <<http://www.mythindex.com/roman-mythology/L/Libitina.html>>

82) "The English word *hare* from Middle English *hare*, from Old English *hara*, Old Norse *heri*. These words literally denote the *gray* animal, and are related to the Old English *hasu*, the Old High German *hasan*, "gray", the German *hase*, and ultimately with the Latin *canus* (for **cas-nos*), "gray, hoary, white", *cascus*, "old" (originally "gray", whence "gray with age"). *Hare* comes from the Indo-European root **kas-* "gray." The cognates are "canescent", "growing grayish or white." "Haze" and "hazy" are believed to be cognates which have the meaning of obscured or made foggy or misty, and also the sense of "vague", "indefinite" and "uncertain."

<<http://www.constellationsofwords.com/Constellations/Lepus.htm>>

83) <<http://www.wordreference.com/definition/bawd>>

ter”, and “the Riviera matter”). It is clear that underneath the “matter” is an Indo-European basis for labeling the **mother**. “Mother” in Slavic is “mati”, “mater”, Latin “māter”, Old Greek “mētēr”, Sanskrit “mātār”, etc. The word “grotto” corresponds to the crypt on Ombriola Island. “*That’s the Grotto*, said Gordon. *I once spent the night here with a friend.*” Clearly, the synonyms of “**grotto**” – “uterus”, “utter”, “cavern” – concern a woman-mother, not to mention a reference to the “cave”, a bat’s habitat.

Since Hecate is **the patroness of witches**, the motif of “**charm**” appears (“a dapple of female charms”), and with a slight turn of ‘word golf’, “charm” becomes “**spell**”. The rabbit’s foot is hanging on a branch of aspen (*Populus* genus, poplar). The poplar in ancient Greek was a chthonic tree. “**The Black Poplar was a funeral tree sacred to Hecate** as the death goddess, to Egeria, and to Mother Earth.”⁸⁴⁾ **The witches gather on the crossroads** – Gradus crosses one (“he reached at last the transverse continuation of the looping road he had left below. He crossed it”). For **bewitchment** a doorstep is important, the **entrance** to the house – the narrator stresses it: “The music stopped as Gradus [...] hesitated before a glassed-in porch. An elderly footman in green appeared from a green side door and led him to another entrance.” The motif of the she-dog is mentioned as well: “A mucking snooping son of a **bitch**?” Does “**lily pond**” evoke **Lilith**, the demon of the night, the witch, the alleged first wife of Adam who refused to submit to her husband? Alternatively, does “lily” refer to **Persephone**, the chthonic goddess whose minister in Underworld is Hecate?⁸⁵⁾ The synonym of “lily” is “virgin”, such

84) Sacred to Haides (white poplars grew abundantly around the river Akheron in Thesprotia where the god had his oracle of the dead). <<http://www.theoi.com/Flora2.html>>

85) Greek: *Leirion*, *krinon*; Species: *Lilium candidum*; Description: A white-flowered spring perennial which grows to a height of up to 1.2 metres. Mythology:

as the virgin Persephone. The garden deity of Lavender's villa, Gordon, represents **Narcissus**, and this is the flower for which Persephone is abducted.⁸⁶⁾

The Goddess on Ombriola is flooded, which corresponds to the motif of **Gordon's swimming**: "The boy acquiesced, adding he would take a dip if nobody minded. He put on his sandals and led the way out."

The triple goddesses include Hecate or Persephone, Artemis, and Selena (Diana). In an honor of the Trinity, the **number three** is repeated in "he was shown by the **three** index fingers of **three** masons"; "each of the **three** is cleverly mimicked"; "tell him in **three** languages". Three times Gordon's tiny (gay) outfit is stressed: "He had nothing on save a leopard-spotted loincloth"; "boy wreathed about the loins with ivy"; "the boy striking his flanks clothed in white tennis shorts." Gordon remains naked in the end ("his Tarzan brief had been cast aside on the turf"). The **nudity** is an attribute of the goddess of lust and death, as well.

As can be easily verified, **beside the constellation of Ursa Major** are the constellations of **Lepus**⁸⁷⁾ and **Camelopardalis**.⁸⁸⁾ The narrator has incorporated them into this passage. Gradus wanted to buy a **small crystal giraffe** ("He luncheoned in a lake-

Bouquet of Persephone. The goddess Persephone and her companion Nymphs were gathering rose, crocus, violet, dwarf iris, lily (*leirion*) and larkspur blooms in a springtime meadow when she was abducted by the god Haides (Source: Homeric Hymns). <<http://www.theoi.com/Flora1.html>>

86) "The Rape of Persephone. The goddess Persephone and her companion Nymphs were gathering rose, crocus, violet, iris, lily and larkspur blooms in a springtime meadow when she was lured away by a cluster of bright narcissus flowers produced by Gaia the Earth. When she went to pluck them, the god Haides seized and carried her off to the underworld to be his bride" (Source: Homeric Hymns). <<http://www.theoi.com/Flora2.html>>

87) <http://penelope.uchicago.edu/Thayer/E/Gazetteer/Topics/astronomy/_Texts/secondary/ALLSTA/Lupus*.html>

88) <http://penelope.uchicago.edu/Thayer/E/Gazetteer/Topics/astronomy/_Texts/secondary/ALLSTA/Camelopardalis*.html>

side cafe, went for a stroll, asked the price of a small crystal giraffe in a souvenir shop”). In addition, Gordon’s nectarine-camel color corresponds with the first part of the word *Camelopardalis* (“camel”). Gordon is “dyed a nectarine hue by the sun”. There is the motif of a leopard also in “leopard-spotted loincloth” (the second part of the word “**pardalis**” i.e. leopard).

This wonderful dedication to the triple goddess is followed by an orchestration of form – a dense lexical web of celestial key words hidden behind synonyms, homonyms, cognates, etc. “Brink” over “verge” leads to “BAT”; “brown” leads to “BEAR”; a newspaper “sticking out” leads to “BAT”; “bathing” leads to “BAT”; “trunks” lead to “boot” i.e. “BOÖTES”; Gradus consulted his watch which is a figure of BOÖTES; “embroidered” leads to “ORNAMENT”; “footman” leads to “BOÖTES”; “headquarters” via “staff” leads to “BAT”, etc.

Careful now.

3 THE TREASURE

Dr. Sutton, Who or What

This part ought to begin with Starover Blue. **Starover Blue** is an astronomer at Wordsmith University and his name is a compound word: Star-over-Blue. A coincidence or not, this phenomenon does exist in the sky, right above the Great Bear (see Figure 13) and when zoomed in, it looks like Figure 14. These are two galaxies: M81 and M82 in the Ursa Major constellation,⁸⁹⁾ which the astronomer Charles Messier (coincidentally or not, “Charles”) added to his star chart in 1771. For precisely this reason, at the end of the poem, Shade emphasizes Dr. Sutton, who is between the ages of 80 and 82. His house is located above a hill, just like the M81 and M82 galaxies are located above the Great Bear.

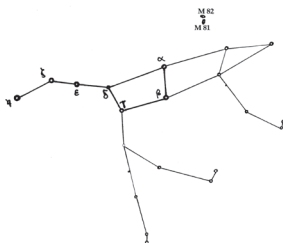


Figure 14. The Great Bear with its two galaxies above.

89) <<http://messier.seds.org/m/m081.html>> M81 Bode's Galaxy (nebula) spiral galaxy in Ursa Major and M82 The Cigar Galaxy irregular galaxy in Ursa Major.

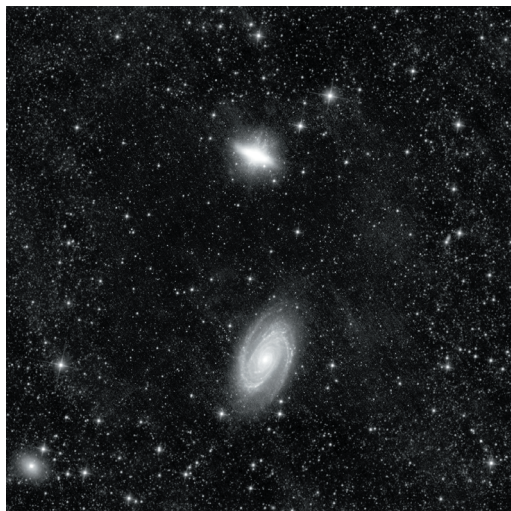


Figure 15. The M81 (a plate, blue one, Bode's) and M82 (walnut, red, Cigar) galaxies.

In the sentences: “This name [Starover Blue], no doubt, is most tempting. The star over the blue eminently suits an astronomer though actually neither his first nor second names bear any relation to the celestial vault” (C627), the narrator uses the verb “bear” referring to the Great Bear. Moreover, above The Great Bear – “The star over the blue”, are M81 and M82. Count Kernel, the Keeper of the Treasure, literally offers the image of these two galaxies “on a plate”.

At this spot hung a portrait representing the former Keeper of the Treasure, the decrepit Count Kernel, who was painted with fingers resting lightly on an embossed and emblazoned box whose side facing the spectator consisted of an inset oblong made of real bronze, while upon the shaded top of the box, drawn in perspective, the artist had pictured **a plate**

with the beautifully executed, twin-lobed, brainlike, **halved kernel of a walnut** (C130).

In this portrait, Count Kernel (“kern” means “peasant”) is the Ploughman (Boötes), pointing a finger towards the Big Dipper, and above the “box” (the box part of the Big Dipper) are the M81 and M82 galaxies, which suit the description (a plate and the halved kernel). At the beginning of the poem, John Shade himself recalls this motif as “an apple on a plate” (P6).

So, who is the mysterious Dr. Sutton? His identity is comprised of two individuals. Kinbote sets up a riddle: “Dr. Sutton: This is a recombination of letters taken from two names. One, beginning with ‘sut’ and the other, ending with ‘ton’” (C119).

The name of Dr. Sutton is obtained from two individuals: **Starover Blue** and **Count Kernel**. In order to make the riddle more difficult, the narrator avoids being precise. Instead of “sut”, we take the first two letters of Starover (Blue) – “st”, and instead of “ton” the last four letters of Count (Kernel) – “ount”. The result is as follows: **STAROVER BLUE** + **COUNT KERNEL** = S T O U N T. By recombining these letters, we get “Sutton”. Dr. Sutton is M81 and M82.

There is a cunning game with the range of two “suttonian” galaxies in **verses 119-121**.

119 That’s Dr. Sutton’s light. That’s the Great Bear
 120 A thousand years ago five minutes were
 121 Equal to **forty ounces** of fine sand.

To be specific, Messier 81 and Messier 82 are located 12 million light-years from the Earth, precisely **11.8 Mly**. It seems that Nabokov did not accidentally put those verses here. What does “**forty ounces of fine sand**” mean here? What is the value of “forty ounces” in ml? One fluid ounce is 29.57 milliliters, 40

multiplied with 29.57 is **1182.80 ml**. How far are M81 and M82 from the Earth? The answer is: about 12 million light-years, or rather **11.8 Mly**. Notice a series of 1-1-8 here, and a sophisticated game in the likeness of two measuring abbreviations – ml (milliliter) and Mly (mega light-years). Besides discussed 40 thieves in 40 “ounces”, one of the **40 ounces** (40oz) brands of malt liquor was the **Big Bear**. The 40oz of the “Big Bear” bottle should have existed at the time of writing this novel. It makes sense to presume that the narrator incorporated this reference, all the more because the previous verse speaks about the Great Bear.

Professor C., Who or What

Higher up on the same wooded hill stood, and still stands I trust, Dr. Sutton’s old clapboard house and, at the very top, eternity shall not dislodge Professor C.’s ultramodern villa from whose terrace one can glimpse to the south the larger and sadder of the three conjoined lakes called Omega, Ozero, and Zero (Indian names garbled by early settlers in such a way as to accommodate specious derivations and commonplace allusions) (C47-48).

Above the “Dr. Sutton’s old clapboard house”, i.e. above two galaxies M81 and M82 is only **Polaris star**. Who or what is “Professor C”? “C” is **Cynosure** (“the dog’s tail” in Greek), the alpha star of Ursa Minor, as known as Polaris, which eternity shall not dislodge surely.

Even the coordinates of Polaris are given. “Omega, Ozero, and Zero” are **°00’00**, since “Ozero” can be read as “o-zero”, i.e. O-0. (Because of the right ascension, the precise coordinates of Polaris are actually 1° 41’ from the exact pole.) All this can be

linked to a butterfly “Cynosura Eighty-eights”. An imaginative reader in this number (88) can find four zeros as well.

Crown Jewels, Where or What

It is said that the Crown Jewels are the “**gemmed scepter, ruby necklace and diamond-studded crown**” (C949). The portrait of a former Keeper of the Treasure is the map to the hidden treasure itself. “Count Kernel, who was painted with fingers” is the figure of Boötes, pointing (not painting) with the bat (not fingers), namely with a “gemmed scepter”, directly at the emblematic (“embossed and emblazoned”) box. “Ruby necklace” is associated with the tail of the Great Bear. “Diamond-studded crown” is a bare box with two beautiful galaxies above.

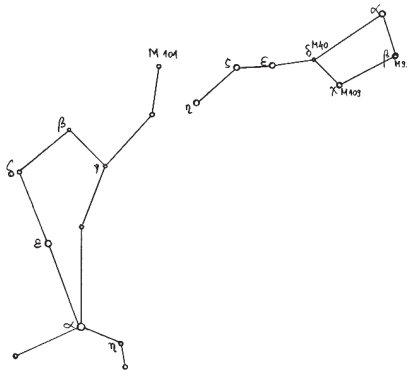


Figure 2 again. Count Kernel, the “Keeper of the Treasure” i.e. Boötes pointing with the bat to “an embossed and emblazoned box”, i.e. Boötes with the bat and the Big Dipper.

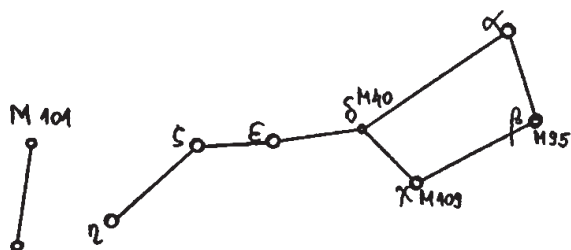


Figure 16.

Gemmed Scepter – The bat in Ploughman hand.

Ruby Necklace – The handle of Big Dipper.

Diamond-studded Crown – The box part of Big Dipper.

The Real Author

Manilius (*Astronomica*) said of Boötes: “Fortune herself makes bold to entrust her treasures, so that the wealth of monarchs and temple finances will be in their keeping” (Manilius 1997: 307). Kinbote’s jewels are guarded by Boötes in Charles’s Wain, with the jewels of galaxies M81 and M82 located above and presented to us by Count Kernel. We should also search for the real author among the glimmering celestial fires.

Botkin stands behind Kinbote – or so Nabokov himself declared. In his description of New Wye, Kinbote mentions several individuals, but Professor Botkin radiates from the background. His name is an anagram of Kinbote, and he is also the “host” to Charles Kinbote. In an interview with Morris Dolbier, the very same year the book left the printing press (June 1962), Nabokov stated that the commentator of the poem is Botkin.⁹⁰ At the same time (June, 1962), Mary McCarthy makes the same claim in her renowned essay *A Bolt from the Blue*.⁹¹ (It is as if Nabokov wished to forestall Mary McCarthy for her share in the revelation of Kinbote’s identity. Otherwise, why would he rush into disclosing his Botkin?) Botkin refers several times to himself through the pen of the commentator, Charles Kinbote: “[P]erson who deliberately peels off a drab and unhappy past and replaces it with a brilliant invention” (C629). Since the writer himself said that Botkin is behind Kinbote, this is clear and undisputable. (Respect the writer, for heaven’s sake! Surely you do not think he would lie to us?)

90) “[T]he nasty commentator is not an ex-King of Zembla nor is he Professor Kinbote. He is Professor Botkin, or Botkine, a Russian and a madman” (Dolbier 1962: 5).

91) “Kinbote is mad. He is a harmless refugee pedant named Botkin who teaches in the Russian department and who fancies himself to be the exiled king of Zembla” (McCarthy 1962: vii).

Firstly, let us list all the positions of this enigmatic character.

Other names derive from professions such as Rymer, Scrivener, Linner (one who illuminates parchments), **Botkin** (one who makes bottekins, fancy footwear) and thousands of others (C71).

Speaking of the Head of the bloated Russian Department, Prof. Pnin, a regular martinet in regard to his underlings (happily, Prof. **Botkin**, who taught in another department, was not subordinated to that grotesque 'perfectionist') (C172).

There are purists who maintain that a gentleman should use a brace of pistols, one for each temple, or a bare **botkin** (note the correct spelling), and that ladies should either swallow a lethal dose or drown with clumsy Ophelia (C493).

Professor Pardon now spoke to me: 'I was under the impression that you were born in Russia, and that your name was a kind of anagram of **Botkin** or Botkine?' (C887-888)

Botkin, V., an American scholar of Russian descent, 894; kingbot, maggot of extinct fly that once bred in mammoths and is thought to have hastened their phylogenetic end, 247; bottekin-maker, 71; bot, plop, and boteliy, big-bellied (Russ.); **botkin** or bodkin, a, Danish stiletto (I306).

Botkin Stands behind Shade

“Within the world of *Pale Fire*, V. Botkin is the source from which all else flows” says Barton Johnson (Johnson, 1985: 72), another significant proponent of the Kinbote-Botkin equation. Still, he doesn’t completely support the Botkinian thesis, because he says: “More plausible is that Shade, his poem and his killer are all real as is V. Botkin, a drab Wordsmith faculty member” (70-71). However, V. Botkin also stands behind Shade. To support this claim, I will list some evidence:

The surname of our shadowy character “Botkin” has its motivation in the **Greek word *botein*, “to plow”**, from “bous”, “caw” (IE *gwou), not only in the Russian word *botinok*, *botinka* “a boot”. Shade who said “I swung a bat” (P130-31) is linked to Plowman i.e. Boötes.

Should we not understand the first words of the poem “I was the shadow” as “I was Shade?” Why would John Shade write such a thing? There is no logic. This is someone’s confession. But whose? Well, V. Botkin’s, as he is undoubtedly Kinbote’s host.

When Shade was supposed to leave for his holiday and Kinbote was thus to remain alone and left without the object of his obsession, the commentator says: “One gets so accustomed to another life’s running alongside one’s own that a sudden turn-off on the part of **the parallel satellite** causes in one a feeling of stupefaction, emptiness, and injustice” (C287). If Kinbote and Shade are “parallel satellites”, then they are revolving around the same source of light. Shade is also a figment of the narrator’s imagination and the light they are both circling around is a lamp in the Wordsmith University Library.

In the lines: “The svelte **stiletto**s of a frozen stillicide – was printed **on my eyelids’ nether side**” (P35-36), Shade says that he has “stiletto”s on the inside of his eyelids. Stiletto is a Danish

dagger, bodkin. This appears to be a confession regarding his true identity. Shade is Botkin (Botkin < bodkin < stilettos) when he shuts his eyes. In the notes on the same line, Kinbote adds: “[B]ut the prompter behind it retains his incognito” (C34-35). Who is the prompter behind Shade if not Botkin?

Waxwing is “**sampel**” in Zemblan. In Russian “sam pel” ((Я сам (эмо) нел) means “(I) sang (it) myself”. This appears to be a hidden confession regarding the authorship of the poem that begins with the motif of a waxwing. Kinbote/ Botkin says the following about Shade’s poem: **I sang it myself**. It seems that **I’if** hides the same message because in Latin “IF” or *ipse fecit* means “by himself he did it”⁹²⁾

A Bald-headed Suntanned Professor in a Hawaiian Shirt

Why does Nabokov end the novel with a reference to **Pope’s poem *The Rape of the Lock*** (1714): “[**Zembla**], a distant northern land” (I315)?⁹³⁾ In *The Rape of the Lock* Pope’s heroin, Belinda, threatens to kill the other main character, Baron, who took her lock (a strand of hair). She wants to kill him with a **bodkin**: “And drew a deadly bodkin from her Side” (Canto 5, line 140). **The lock** was completely lost, but in the end, it **was ascended into the sky**: “A sudden star, it shot through liquid air, and drew behind a radiant trail of hair” (Canto 5, line 127-128).⁹⁴⁾ The po-

92) In addition, I invite the reader to note the Great Bear and the Big Dipper in the verses P501-502: “*Lif*, lifeless tree! Your **great** **Maybe**, **Rabelais**: / The **grand potato**”. (“Potato” via “spud” via “spade” leads to “DIPPER”. So, “grand potato” is BIG DIPPER in three.)

93) Brought to our attention by Lisa Zunshine, 1999.

94) Pope took the motif from Ovid’s *Metamorphosis*: “Flammiferumque trahens spatiose limite crinem Stella micat” (Ovid. *Metam.* XV. 849. f.), which Ovid uses to extol Caesar, comparing him to a comet. “Bodkin” in the poem appears

em ends with the lines: “When those fair Suns shall sett, as sett they must, / And all those Tresses shall be laid in Dust, / This Lock, the Muse shall consecrate to Fame,/ And mid’st the **Stars inscribe Belinda’s Name**” (Canto 5, line 147-150). Nabokov not only discovered the **motif of bodkin in Pope’s poem** but also a reference to the stars: “**ascending among the stars**”. It seems that all the stars from Nabokov’s glorious novel have **Botkin’s name inscribed** on them, as he stated:

Solemnly I weighed in my hand what I was carrying under my left armpit, and for a moment, I found myself enriched with an indescribable amazement as if informed that fireflies were making decodable signals on behalf of stranded spirits, or that **a bat was writing a legible tale of torture in the bruised and branded sky...** (C991).

Keeping in mind that **acrostics** in some cases are used to exemplify an author, let’s look how the four parts of the novel begin (Foreword, Poem, Commentary, and Index). If in place of the initials we take the first two words, we will get the following: **Pale Fire (F): I was (P) the image (C) A. Baron (I)**. With a little poetic liberty, which Nabokov expects from us doubtlessly, we’ll uncover absolutely astonishing formula: *Pale Fire = I was the image (figure) with a bar*. Considering that “bar” and “bodkin” are synonyms, by the use of the image of Boötes, these acrostics seems like a signature of Professor V. Botkin.

Gradus, Kinbote, Shade (“The capital letters G, K, S [...] stand for the three main characters” (I304)), which along with

four more times: “Be stopp’d in vials, or transfix’d with pins / Or plung’d in lakes of bitter washes lie, / Or wedg’d whole ages in a bodkin’s eye” (Canto II, 128); “Was it for this you took such constant care / The bodkin, comb, and essence to prepare?” (Canto IV, 98); “Propp’d on the bodkin spears, the Sprites survey / The growing combat, or assist the fray (Canto V, 55); “Then in a bodkin grac’d her mother’s hairs” (Canto V, 95).

Jack Gray, make up the **quadriad** of the novel. The narrator in one place says the following: “I could not stay long as I was about to have a kind of little seminar at home followed by some table tennis, with **two charming identical twins and another boy, another boy**” (F23). If this is the “speech from Kinbote’s identity”, then the “identical twins” are Gradus and Jack Gray, and “another boy” is John Shade. If, on the other hand, this is the “speech from Botkin’s identity”, the “**another boy, another boy**” (which makes two of them) are Kinbote and Shade. In both cases, **V. Botkin is the fifth element in the PF formula**. I think that this is why the number 5 five put into a correlation with the number four several times. When John Shade says: “That’s Dr. Sutton’s house. That’s the Great Bear” (P119), these lines follow: “A thousand years ago five minutes were / equal to forty ounces of fine sand” (P120-21). **The ratio is 5:40**. The same numbers are also repeated on several occasions:

“Red Sox Beat Yanks **5: 4**” (P96-98).

“[D]irect train [...] left at **5: 13**” (C949).

“I was invited to join him and **four or five** other eminent professors at his usual table” (F20).

“[H]e had completed in the course of the last **four or five** days” (C238).

The phone number consisting of five numerals (**11111**), which Charles Kinbote dials twice, **multiples the “I”**; this is a series of one’s own self. Does the narrator not say: “Later in life we learn that we are those ‘others?’” (C213-214)

In order to find the way in this illusive narrative, we should imagine the narrator V. Botkin in front of two mirrors connected like wings (of a butterfly) in such a way that Botkin is closer to one side of the mirror (Kinbote’s) than the other (Shade’s). At the end, the wings fold, the reflections of the ingenious “American

scholar of Russian descent" disappear ("I was the shadow of the waxwing slain/ By the false azure in the windowpane" (P1-2)) and he remains ("I shall continue to exist. I may assume other disguises, other forms, but I shall try to exist" (C1000)). The focus of the narrative moves from one side of the reflective (narrative) plane to another, and in both the reflections are multiplied. The reader is deceived. Instead of looking at the person being reflected, the reader follows the reflections which are lost in the abyss of repetition. Do we not do this in life as well? Could our world – a book being endlessly written – not be a reflection of some ingenious narrator?

However, **V. Botkin is the representative of Vladimir Nabokov**, who harvested narrative trails of his presence, to the multiple duplication of one and the same person.

Except for the "t", all the consonants in the name Nabokov are present in V. Botkin (V. Botkin – **VBKN**; Nabokov – **NBKV**).

The emblematic **double V** (W – like the initials of Nabokov's name and the patronymic Vladimir Vladimirovich), which is also often only doubled (V. V. Nabokov), is hidden in the significant motifs of the text (WaxWing, NeW Way, War Widow, Wheel barroW, CroWn JeWels) with the aim of indicating Nabokov's presence. It is as if the very words containing the letter W have been refracted in a mirror. There is the impression that the words had entered the correlation of a reflection to express the same idea, the idea that all is a reflection emanating from one source.

Botkin is a Russian immigrant and a professor, like Nabokov. He lost his imagined Kingdom of Zembla, just as Nabokov left a substantial inheritance in Russia. The two constellations are a reflection of the dual fate of the author himself: he wrote in two languages; there is a sublimation of two homelands, **Russia in the East (symbolized by the Great Bear)** and the **U.S. in the West (represented by Boötes, as the Statue of Liberty with a raised torch)**.

Final Word

I presume that “after the misery of the deceit” and “pleasurable torments” (*Speak, Memory* 290-92) and after the dazed wanderings through the stellar vastness of *Pale Fire*, following the wonderful chills of thunders of revelation and the departure from the labyrinth, Vladimir Nabokov wanted us to fall into his arms, into his net. For, the real author of *Pale Fire* can be seen in the Northern sky if we focus our gaze on the figure and the back of the Great Bear constellation.

Am I the only one who sees **a figure with a butterfly net** here?

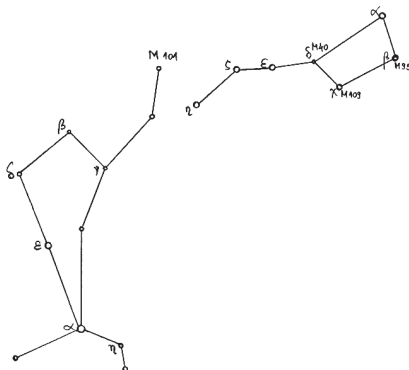


Figure 2 again.

*



Figure 17. Vladimir Nabokov catching a butterfly.

WEB OF SENSE

As already mentioned, from the cluster of key words, the branch also spreads the web of sense. I marked the correlations with simple signs:

WORD CLUSTER

↔ MEANING

* root

→ synonym

→ → synonym of synonym

♪ homophones and similar words

♪♪ homophones and similar words in other language

phrasal verbs

↑↓ *idiom*

≈ *slang*

@ metaphor

indicated

[] a missing word with a cluster

The fields of synonymy overlap (#). For example, “carriage” by means of “bearings” belongs to the “Ursa Major” cluster, and via “cart” to the “Big Dipper”. *Pale Fire* is a piece of music. The ornaments pulse through the novel with over **13,400** words. There

are approximately **30,000** of the so called “functional” words.⁹⁵⁾ The sum of all words is **79,271**. Some 50,000 words are linked with the key words. Thereby, I have detected maybe $\frac{1}{4}$.

I start the chapter with the cluster “Artemis” (1) and let this be considered as the dedication. The rest are “Ursa Major” (2), “Big Dipper” (3), “Bootes”(4), “Bat” (5), “Stellarium” (6), “Ornament” (7), and “Ali Baba and the Forty Thieves” at the end (8).

There are probably many errors in the taxations, especially in the subordinating of words. I apologize for this. The positioning of words is a lexicologist’s job, and I am not one of those. This pioneer attempt will surely be surpassed very quickly, many times so. The real research has yet to begin.

Of course, the title “Pale Fire” is significant as well: “pale” is a synonym of “bat”, “fire” originates from “bher”, which is the Indo-European root of “bear” leading to Ursa Major.

Let us take a look at Nabokov’s celestial “Web of Sense!”

Shine on Pale Fire!

Shine on Nabokov!

95) I, you, he, she, it, we, they, my, mine, her, his, its, their; have, had, be, been, do, did, does, could, would, can, can’t, cannot, is, said; that, then, there, out, as, on, by, in, also, with, if, all, must, for, from, since, often; which, what, who, when; yes, no, not, oh, a, an, the, and...

ARTEMIS (919)

- goddess 2 (goddess: C408; goddesses: C957)
- governess 13 (governess: C408 (twice), C433-434, I313; government: C171 (four times), C433-434, C681, C697; governmental: C171, C286)
- myth 4 (myth: P762, C238; mythological: C130; mites: C71)
- → story 19 (story: F23, P747, C42 (twice), C171, C347, C747-748, C803, C1000; stories: F17, C27, C47-48, C130, C238, C286, C691, C810, I308, I309)
- → history 25 (history: P306, C42, C80, C101, C171, C238, C347, C490, C549, C894 (three times), C991, C1000, I308; historia: C80; historian: C171, C286; historians: C12, C681; historical: F17, C181, C470; historically: F16; histories: C47-48)
- → tale 13 (tale: P722, C80, C130, C149 (twice), C181, C347 (twice), C433-434, C991, C1000; tales: C347 (twice))
- → legend 3 (legend: C433-434, C949a; legendary: C741)
- → fable 3 (fable: C681 fabre: C71 fabrication: C894)
- → fabulous 5 (fabulous: C47-48, C71, C130, C238, C662)
- → figment 1 (figments: C1000)
- → fantasy 9 (fantasies: P344, P632; fantastic: F16, F27, C71, C80, C130 (twice); fantastically: P969)
- → fancy (# **Ornament: ornate: fancy 11**)
- → vision 9 (vision: F23, P33, P737, C42, C47-48, C493, C741, C949a; visions: P551)
- → invention 7 (invention: F14, C109, C627, C629, I308; inventions: C47-48, C347)
- [Callisto]
- ♪ karlist 6 (karlist: C12, C286 (twice); karlists: C149, C171, C433-434)
- ♪ halitosis 1 (Kinbote's fetor oris)
- ♪ kalixhaven 6 (kalixhaven: C171, I308)
- ♪ calisthenics 6 (calisthenics: F26)
- → pursued (# **Artemis: Agrotera: pursued 9**)
- → hunt (# **Artemis: Agrotera: hunt 8**)

→ → stalk (# **Artemis: Agrotera: stalk 2**)
 → → hue (# **Artemis: Agrotera: hue 2**)
 → → chase (# **Artemis: Agrotera: chase 2**)
 → → shoot (# **Artemis: Agrotera: shoot 5**)
 → → Atlantic 3 (atlantic: C181, C949a; atlantis: C238)
 → nymph 7 (nymph: P413, C678; nymphet: C413, I315; nymph-
 ets: C1000; nymphs: C80, C130)
 → fairy 5 (fairy: C130, C149, C181, C347 (twice))
 → Arcady 8 (“arcas”, “arcos”, “bear” in Greek) (Arcady: C181,
 C286 (twice), C629, C691, C802, C949a, C1000)
 → → Greenland 1 (Greenland: C937)
 → → forest 8 (forest: C130 (twice), C149 (three times), C238,
 C347, I310)
 → → groove (# **Big Dipper: dip: groove 2**)

↔ INSIGNIA

→ bow 8 (bow: F24, C47-48, C62, C408, C433-434; bowed: C408,
 C629, C802)
 → arrow (# **Stellarium: constellations: Sagitta: arrow 3**)
 → quivering 1 (quivering: C991)
 → hook 2 (hooks: C171; unhook: C408)
 → torch 4 (torch: C130 (four times))
 → → flambeau 2 (flambeau: C130, I314)
 → → link 5 (link: P812, C347, C433-434; linked: C579; links: F17)
 → Fackeltanz 1 (“torch” is German “fackel”) (Fackeltanz: C275)
 → [scythe]
 → → mow 6 (mow: C603 (twice); mowed: P317, P922; mown:
 C149, C691)

↔ MELISSA PHOEBE (GODDESS OF THE MOON)

→ moon 12 (moon: P94, P107, C39-40 (three times), C90-93,
 I314; moonbeam: C80; moon-drop: P962; mooned: C47-48; moonlit:
 C62; moonrise: P95)
 → Diana 1 (diana: C238)
 → → carnation 2 (genus *Dianthus*) (carnation: C130, F28)

- [Selene]
- selenographer 1 (selenographer: C922)
- Argus 6 (means “bright”) (Argus: C17, 29, C47-48, C949a (twice), I307)
 - phosphorus 2 (phosphorescence: C549; phosphorescent: C1000)
 - bright 23 (“phoebe” Greek) (bright: P110, P260, C1-4, C34-35 (twice), C47-48 (four times), C80, C130 (twice), C149 (twice), C181, C502, C629, C697, C741; brighten: C130; brightened: C71; brightest: C691; brightly: C347)
 - → dazzling 5 (dazzled: C130; dazzling: P184, C42, C62, C549)
 - silver 8 (silver: P531, C80, C130, C181, C408, C433-434, C469; silvery: C39-40)
 - sea 39 (sea: F21, P243, P433, P439, C39-40 (twice), C71, C130 (twice), C131-132, C149 (three times), C240 (three times), C433-434 (three times), C697, C949a, C957, C991, I305 (twice), I311, I312 (twice); seaboard: C181; seahorse: P672; seaport: I308; seascapes: C181; seashell: C149, C549; seashore: C149; seaside: C130, I305; sea-siding: C697)
 - water 28 (water: F21, P127, C80 (three times), C130 (three times), C149 (twice), C286, C408 (twice), C469, C493, C596, C680, C691, C697 (twice), C949a, C1000 (twice), I312; waterfall: P268; watermark: C493, I306; waters: C741)

↔ DIANA OMNIVAGA (WIDE-WANDERING)

- wander (# **Bat: bat along: wander 5**)
- vague 10 (vague: C47-48, C71, I305; vaguely: F15, P186, C741, C949a; vagueness: C691, C998; vaguest: C171)

↔ BATH OF DIANA

- nude 5 (nude: C470 (twice); nudes: C80; nudist: I306; nudities: C408)
- → naked 7 (naked: P266, C80, C149, C171, C433-434, C470, I309)
- bath 20 (bath: P889, C130, C493, C887-888; bathing: C408, C433-434, C697; bathhouse: C949a; bathrobe: C347; bathroom: C12,

C47-48, C80, C181 (twice), C287, C493, C609-614, C887-888, I310; bathrooms: F26)

↔ SELASPHORUS/ PHOSPHORUS (LIGHT-BRINGER), OR PYRONIA (GODDESS OF THE FIRE)

→ light 83 (light: F13, P16, P119, P437, P473, P612, P655, P817, P996, C12, C39-40, C42, C47-48 (four times), C57, C71, C80 (twice), C130 (nine times), C149 (four times), C181 (four times), C286, C347 (six times), C408, C433-434, C470, C549 (twice), C609-614, C949a, C998, I311; lighted: C130, C549, C629, C949a, I312; lighter: C79, C408, C413; lighting: C47-48, C230; lightly: C57, C130, C385-386, C922; lightning: C130 (twice), C149, C347, C949a; lights: P346, P362, C61, C71, C171, C347 (five times), C596)

→ fire 40 (fire: F13, F15, F16, P286, P962, C17, 29, C42, C61, C71, C80 (twice), C149, C171, C286, C347, C433-434 (three times), C603, C680, C691, C962 (twice), C1000 (five times), I309, I312; fire-arm: C493; firebird: C130; fired: F21; fireflies: C991; fireman: C680; fireplace: C408; fireside: C42; fireworks: C181, C275; firing: C171)

→ fierce 9 ((fierce: P588, C246, C949a; fiercely: F20, C47-48)

↔ AGROTERA (GODDESS OF THE HUNT)

→ hunt 8 (hunt: C171; hunters: C681; hunting: C47-48, C71, C149, C949a; hunts: C957; huntsman: C130)

→ stalk 2 (stalked: C62; stalking: C998)

→ hue 2 (hue: C49, C408)

→ chase 2 (chase: C149, C1000)

→ shoot 5 (shoot: C62, C149, C433-434 shooting: C149, C691)

→ pursued 9 (pursue: F25, C12, C130, C275; pursued: C47-48; pursuer: C949a; pursuing: C949a, I309; pursuit: C70)

↔ DIKTYNNAIA (GODDESS OF THE HUNTING NETS)

→ net 3 (net: C71; nets: C149; network: P465)

→ web 4 (web: P810, C991 (twice); Webster: C230)

↔ GODDESS OF WILDERNESS AND FISHING

→ fish 16 (fish: F17, P104, P643, C47-48, C286, C691; fished: C949a; fisher: C130; fisherman: C109, C609-614; fishermen: C130, C149, C275, C810; fishing: C80, C149)

→ wild 13 (wild: P227, P583, P663, C42, C189, C286, C433-434, C741, C835-838, C1000; wilder: I313; wildly: C130; wilds: C171)

↔ PHERAEA (GODDESS OF THE BEAST)/POTNIA THERON (QUEEN OF BEASTS)

→ *bear* (# *Ursa Major*: *bear 10*)

→ [*wolf*]

→ → Conan ("little wolf" or "little hound" on Gaelic)

→ → alsatian (# *Ploughman*: *shepherd*: *German shepherd dog*: *alsatian 1*)

→ [*deer*]

→ → reindeer 1 (reindeer: C1-4)

→ crow (# *Stellarium*: *constellations*: *Corvus*: *crow 3*)

→ [*panther*]

→ ounce 2 (ounces: P121, C120-121)

→ quarry 1 (quarry: C949a)

→ beast 2 (beast: C47-48; beasts: P629)

↔ DAPHNAEA (GODDESS OF THE LAUREL TREE)

→ laurel 5 (Greek "daphnē") (laurel: C993-995; laurels: C433-434, C596, C993-995, C1000)

↔ CARYAE/ CARYATIS (GODDESS OF THE WALNUT TREE)

→ hazel 25 (hazel: C86-90, C230 (six times), C293, C347 (nine times), C347-348, C376-377, C403-404 (three times), I308 (twice), I312)

→ cedar 12 (cedar: P485, C998; Cedarn: F18, F29, C71, C287 (three times), C609-614, I308, I309; Cedrus: C998)

→ walnut 3 (walnut: F17, C130; walnuts: C991)

→ → shagbark 3 (shagbark: P49, P652, P990)

→ → hickory 4 (hickory: P34, C47-48, C49, C90-93)

→ willow 5 (willow: C230, C347, C501; willows: C998; willowy: C691)

- fir (# **Ursa Major: bher root: fir 3**)
- cypress 3 (cypress: P224, C230, C998)
- oak 2 (oak: C493, C998)
- ivy 2 (ivy: C408, C998)
- daisy 1 (daisies: C270)
- date 23 (date: F13 (three times), F27, P449, C1-4, C42, C47-48 (twice), C171, C181, C287, C403-404, C579, C998; dated: F14, C61, C70, C130, C231; dates: C17, 29, C71, C949a)
- myrtle 1 (myrtles: C697)

- ↔ ARTEMIS LIMNAEA/ LIMNATIS (GODDESS OF THE LAKE)
- lake 19 (lake: F26, F27, P41, P43, P488, P498, C149, C408, C433-434 (twice), C469, C490, C596; lakes: C47-48; lakeside: P474, C408, C433-434 (twice), I309)
- spring 19 (spring: F26, P495, P516, C47-48, C62 (three times), C130 (twice), C171, C408, C470, C691, C768, C998 (twice); springing: C230; springs: C171, C549)
- stream 5 (stream: P675, C609-614; streaming: C130, C929)
- [sacrifice]

- ↔ ARTEMIS-ARTAMOS (ARTEMIS-BUTCHER)
- butcher 1 (butcher: C949a)
- slitting throat 1 (Jack Gray) (slitting throat: C1000)
- carnage 1 (carnage: C1000)
- bloodbath
- @ Marat 1 (Jacques-Louis David, *The Death of Marat*, 1793) (Marat: P894)

- ↔ DAWN-GODDESS
- dawn 11 (dawn: P175, P878, C80, C149 (three times), C597-608, C802; dawned: P806, C286; dawns: C47-48)
- frost (# **Ursa Major: type of bear: grizzly: grisly: frost 6**)
- hoar 3 (hoar: C998; hoary: F21, C662)

↔ GODDESS OF DISGUISE

→ disguise 11 (disguise: F25, C149, C433-434; disguised: C12, C130, C275, C691, C894, I310; disguises: C149, C100)

↔ LEUCOPHRYNE (GODDESS OF THE WHITE) AND PARTHENUS (VIRGIN)

→ Pallas (Ancient Greek “maiden”)

♪ palace 43 (palace: F24, C12, C47-48, C71 (three times), C80 (twice), C130 (eleven times), C149, C238, C270, C275, C433-434 (five times), C579, C597-608, C681 (twice), C691 (twice), C697, C894, C1000 (three times), I306, I308, I312, I314)

→ palate 1 (palate: P103)

→ palatable 1 (palatable: C949a))

→ palazzo 1 (palazzo: C40)

→ pallid 1 (pallid: C286)

→ pale (# **Bat: pale 44**)

→ [maiden]

→ maidenhair 1 (maidenhair: C49)

→ virgin 6 (virgin: C149; virginal: C12; Virginia: C316, I314; virginity: C597-608; virgins: P323)

→ white 56 (white: F19, F26, F28, P15 (twice), P55, P316, P333, P413, P438, P446, P669, P707, P716, P758, P788, P925, P995, C47-48, C62, C71, C80, C130 (three times), C181 (three times), C316 (twice), C319, C347, C408 (twice), C433-434 (twice), C470 (twice), C579, C681, C691, C782 (twice), C949a (three times), C991, C1000 (twice); whitehorse: C949a; whites: C316, C470, I314; whitewashed: C47-48, C130; whither: C130)

→ blanc 1 (French “blank”) (Mont Blanc: C782, I312)

→ blank 5 (blank: P21, P405, C181, C231, C470)

↔ DESPOINE (THE MISTRESS)

→ mistress 6 (mistress: C130, C230, C949a, I314; mistresses: C71, I311)

→ → lover (# **Boötes: shepherd: swain: swan: lover 6**)

→ → sweetheart 1 (sweetheart: C130)

→ → lass 4 (lass: C819, I310, I315)

→ → → moppet 1 (moppet: C949a)

→ → → girl 37 (girl: F21, P312, C71, C80, C149 (three times), C162, C181 (twice), C230, C347, C385-386, C431, C579, C949a (six times), C1000 (three times); girlhood: C549; girlish: C130, C433-434; girls: P296, C71 (twice), C80 (twice), C149, C181, C347, C681, C1000)

→ governess 13 (governess: C408 (twice), C433-434, I313; government: C171 (four times), C433-434, C681, C697; governmental: C171, C286)

→ lady 28 (ladies: C47-48, C71, C80, C130, C433-434 (twice), C493, C681, C691; lady: F18, F21, F25, C47-48 (twice), C71, C80, C91, C181, C408, C579 (twice), C678, C682, C747-748, C782 (twice), C962, I307, I309)

↔ PROSTATERIA (STANDING BEFORE, GUARDIAN)

→ guard (# **Boötes: Arktophylax: guard 15**)

URSA MAJOR (2076)

↔ MAJOR

→ **Omega UM**, Chinese *Tiān Láo yī* “**the First Star of Celestial Prison**”

→ prison (# **Bat: pale: staockade: prison 12**)

→ *behind bars 2* (# **Bat: pale: bars**)

→ major 2 (major: C680, C810)

♪ mayor 6 (mayor: C286 (twice), C1000; mayors: C286; mayorship: I305, I311)

→ main 28 (main: F15, F22, C27, C47-48, C130, C149, C549, C691, C949a (four times), C1000, I304; mainland: C149; mainly: P165, C42, C47-48 (twice), C130, C230, C384, C433-434 (twice), C549, C949a, C962, I305)

♪ maine 2 (maine: P408, P680)

→ capital 4 (capital: C71, I304, I305, I311)

→ chief 3 (chief: C71, C80, C469)

♪ mischief 5 (mischief: C12, C91, C347; mischief-makers: C12; handkerchief: C1000)

→ key 14 (key: C130 (five times), C143, C493, C734-735; key-board: P649; keyhole: C130 (twice), C143; keys: P825, C57)

→ → wrench 2 (wrench: P294, P617)

→ [principal]

→ → principle 2 (principles: C549, C1000)

→ important 8 (important: C171, C181, C597-608, C841-872, C949a (twice), I305; unimportant: C433-434)

→ significant 2 (significant: C171, C376-377)

→ meaningful 5 (meaningful: P684, C131-132, C286; meaningfully: C130; meaningfulness: C894)

→ considerable 5 (considerable: C408, C550; considerably: C47-48, C230, C238)

→ large 22 (large: C47-48 (twice), C71, C90-93, C130 (twice), C171, C433-434 (twice), C549, C681, C949a (twice), C962, C991 (three times); larger: C47-48, C71, C149, C286, C697)

- formidable 3 (formidable: C149, C171, C949a)
- marked 10 (marked: F13, P279, C71, C80, C130, C181, C287, C433-434, C691, I308)
- substantial 1 (substantial: P765)
- leading 9 (leading: C34-35, C47-48 (twice), C62, C71, C130, C149, C835-838, C1000)
- extraordinary 11 (extraordinary: C17, 29, C171, C230, C238, C347, C433-434 (twice), C597-608, C803, C962, I312)
- exquisite 7 (exquisite: F25, C130, C131-132, C287, C403-404, C408, C579)
- best 10 (best: F16, P521, P873, C47-48, C130, C286, C549, C691 (twice), C1000)
- first 82 (first: F13, F15, F18, F19, F23, F28, P204, P291, P295, P437, P581, P957, C1-4, C17, 29, C34-35 (twice), C47-48 (seven times), C71 (twice), C79, C91 (twice), C130 (five times), C149 (seven times), C167, C171 (twice), C172 (twice), C181, C230 (twice), C238, C247 (three times), C275, C286 (twice), C347, C408 (twice), C417-421, C433-434 (seven times), C470, C493, C549 (twice), C579, C596, C609-614, C627 (twice), C678, C894, C949a, C957, C962 (twice), C1000, I307, I308, I311, I312, I313, I315)
- serious 4 (serious: F16, F21, C493, C549)
- stern (# **Stellarium: constellations: Puppis: stern 1**)
- subject 13 (subject: F25, C12, C130, C172, C230, C347, C408, C549, C894, I308; subjects: C71 (twice), C172)
- adult 3 (adult: C238, C1000; adults: P634)
- mature 2 (mature: C433-434 maturing: C47-48)
- topic 2 (topic: C579 topical: C71)
- soaring 1 (soaring: C873)
- tipsy 1 (tipsy: C991)
- GREAT 63 (great: F14, F24, P119, P171, P331, P495, P501, P510, P627, C12 (twice), C47-48 (three times), C62, C71, C80, C130 (five times), C149 (twice), C162, C171 (twice), C172, C286, C347 (twice), C433-434, C549 (twice), C596 (twice), C627, C678, C681 (twice), C691 (twice), C810 (twice), C922, C949a, C962, C998, C1000 (three

times), I306, I312; greater: C42, C80, C493 (twice), C549, C741, C962; greatest: C71, C181, C426)

♪ grate 8 (grate: C47-48; grateful: C172, C998, C1000; grates: C408; gratifying: C130; gratitude: C149, C1000)

→ → creak 3 (creaked: C408 creaking: P653 creaky: C130)

→ → crackle 3 (crackled: C149; crackling: P500; cracklings: C62)

♪ [grating] (# **Bat: bar: bars** 7)

♪ grata 1 (grata: C286)

→ big 18 (big: P505, P549, P714, P934, C47-48, C71, C130, C181, C408, C493, C629, C681, C802, C934, C998, I306; bigger: C493, C1000)

→ tremendous 6 (tremendous: C71, C130, C149, C275, C1000; tremendously: C629)

→ enormous 1 (enormously: C469)

→ colossal 3 (colossal: C181; colossally: C171; colossus: C230)

→ massive 1 (massive C80)

→ prodigious (# **Ornament: omen: prodigious** 5)

→ stupendous 3 (stupendous: C47-48, C681, C962)

→ mammoth 2 (mammoth: C957; mammoths: I306)

→ gigantic 1 (gigantic: C12)

→ giant 6 (giant: F17, P124, C61, C80, C697, C1000)

→ epic 2 (epic: F25, C691)

→ vast 7 (vast: F17, C71, C433-434, C939-940; vastness: C130, C275, C493)

→ huge 10 (huge: P61, C71, C80, C130 (twice), C181, C433-434 (twice), C991; hugely: C998)

→ oversized 1 (oversized: C149)

→ king-sized 1 (king-sized: C247)

→ jumbo 1 (jumbo: C130)

→ top 18 (top: P347, C1-4, C47-48 (twice), C71 (twice), C80 (twice), C130 (twice), C149, C181, C270, C347, C408, C629, C998, I314)

→ → cap 10 (cap: P854, C130 (three times), C149 (twice), C433-434 (twice), C697, C929)

→ utmost 4 (utmost: C247, C275, C433-434, I308)

→ husky 1 (husky: C149)

→ → hoarse 1 (hoarse: P278)

→ burly 2 (burly: C130, C172)
 → sturdy 1 (sturdy: F26)
 → broad 6 (broad: C71, C130, C949a (twice), C1000; Broadway: C949a)

↔ URSA

♪♪ [ursa] (Latin)

♪♪ l'ourse (France)

♪ -ourse- 68 (course 57, yourself 6, ourselves 2, discourse 2)

♪ Uran 4 (uran: C681, I314, I315; uranograd: C71)

♪ peninsula 5 (peninsula: C149 (twice), C171, I305, I306)

→ BEAR 10 (bear: P119, P565, C42, C71, C433-434 (three times); bears: F15, C493, C627)

@ Comus 1 (Bahu's son, cup-bearer) (comusmask: C949a)

♪♪ rodnaya 1 (Russian *rodnaya* "which gives birth") (rodnaya: C62)

→ arctic (# **Boötes: Arktophylax: arctic 1**)

→ brown 29 (brown: F20, F23, F24, P264, P669, P884, P965, C1-4, C12, C47-48, C71, C130, C149 (twice), C286 (twice), C408 (twice), C629, C741, C949a (three times), C993-995, C1000; browning: C671-672, C949a, C991; brownish: C71)

→ born 12 (born: F13, C1-4, C86-90, C130, C231, C293, C408, C549, C894, C922, I311; inborn: P885)

→ borne 3 (borne: F15, C270; airborne: C171)

→ breed 3 (breed: C230, C316; inbreeding: F21)

→ reproduce 6 (reproduce: P39, C47-48; reproduced: C92; reproduction: C47-48, C71; reproductions: C962)

→ procreate 1 (procreation: C230)

→ enceinte 1 (enceinte: C579)

→ carry 5 (carrying: C71, C287, C991, C1000, I314)

→ wear 16 (wear: P586, C47-48, C998; weariness: I308, I310; wearing: F26, C130, C149 (twice), C286, C433-434 (twice), C894; weary: P870, C137, C937)

→ bring 9 (bring: C47-48, C130, C286 (twice); bringing: C47-48, C286, C433-434; brings: P762; upbringing: C42)

→ take 76 (take: F22, F25, P42, P301, P387, P804, C12, C71, C80 (twice), C130, C137, C149 (three times), C171 (twice), C181, C275 (twice), C286 (twice), C347, C408 (twice), C433-434 (twice), C493 (twice), C671-672, C691 (twice), C741, C810 (twice), C894, C922, C949a, C991; taken: F22, F26, P560, C47-48, C119, C130 (three times), C181 (twice), C240, C376-377 (twice), C433-434, C549, C579, C629, C697, C949a (twice), C1000; takers: C549; takes: C70; taking: F24, F26, F27 (three times), P858, C130 (twice), C230, C347, C408, C691, C741, C949a, C991)

→ buffet (# **Boötes: ploughman: oxen: buffet 1**)

→ fetch 5 (fetch: F22, P513, C130, C181; fetching: P361)

→ retrieve 3 (retrieve: C286; retrieved: C408, C1000)

→ pass 46 (pass: P56, P933, C130 (twice), C149 (seven times), C238, C347 (three times), C949a, C1000; passable: C130; passed: F22, F24, F28, P447, P695, P963, C79, C130 (twice), C149 (twice), C171, C181, C286, C347, C408, C433-434 (twice), C810, C949a (twice); passes: C149, I305; passing: F26, C385-386, C678, C934, C1000)

→ support 7 (support: P890, C549; supported: C70, C991; supporters: C70, I306; supports: P847)

→ → buttress 1 (buttresses: C782)

→ contain (# **Bat: Bate: contain 18**)

→ bearings 2 (bearings: P542, C1-4)

→ → attitude 7 (attitude: C433-434 (twice), C549, C991, I308, I309 attitudes: C80)

→ → posture 1 (posture: C433-434)

→ → carriage (# **Big Dipper: cart: carriage 1**)

→ → pose 3 (pose: C149, C286; posing: C1000)

→ → manner 9 (manner: C171, C172, C181, C433-434, C691 (twice); mannerisms: C47-48, C681, I312)

→ → holding 21 (hold: P291, P865, P891, C130, C171, C629, C949a; holding: P183, C71 (twice), C181, C549, C991, C1000 (twice); holds: P914, C62; strongholds: P536; threshold: F19, C62, C130)

→ → appearance 6 (appearance: F14, F25, C782, C949a, I309, I312)
 → → look 97 (look: F22, F26, P44, P206, P291, P322, P406, C12, C47-48 (three times), C70, C80, C130 (three times), C181, C230, C286, C347, C408 (twice), C597-608, C697, C741, C768, C810, C887-888, C894 (twice), C949a, C962, I313; looked: F20, F27, C71 (twice), C130 (three times), C149, C230, C238, C275, C287, C408 (three times), C433-434 (three times), C629, C681, C691, C802, C949a, C991; looking: F18, F22, F27 (twice), F28, C1-4, C12, C47-48, C57, C62, C71 (twice), C80, C130 (three times), C149 (twice), C171, C172, C181, C286 (twice), C376, C408, C433-434 (three times), C469, C681, C691 (twice), C894, C949a (five times); looks: P324, C894, C1000)

→ → behavior 2 (behavior: F24; misbehavior: C130)

→ relationship 1 (relationship: F18)

→ → relations 2 (relations: F18; relationship: F18)

→ → [ratio]

→ → → portion 3 (portion: C238, C949a (twice))

♪ bearing 2 (bearing: C347, C741)

→ → pregnant 1 (pregnant: C991)

→ → ledge 3 (ledge: C149 (twice), C493)

→ → bed 30 (bed: P11, P145, P353, P547, P613, P876, P882, C47-48 (twice), C62 (twice), C80, C130 (six times), C171, C181 (twice), C433-434 (twice), C609-614, C691, C949a, C962 (three times), C1000)

bear out

→ authentic 1 (authentic: C417-421)

→ confirm 3 (confirm: C949a; confirmation: C286; confirmed: F16)

→ evidence 1 (evidence: F14)

→ justify 1 (justified: C678)

→ verify 1 (verify: P222)

→ warrant 2 (warrant: C347; warranted: C433-434)

→ endorse 3 (endorsed: I308; endorsement: C470; endorsements: C470)

→ establish 3 (established: F16, C130; establishing: C433-434)

→ prove 7 (prove: C894; proved: F19, C47-48, C80, C130, C469, C629)

bear up

→ stand 11 (stand: F25, P11, P185, P732, P920, C130 (twice), C231, C408, C697, I304)

→ submit 2 (submit: C549, C949a)

→ present 36 (present: F13 (twice), F14, F18, F26, P141, C12, C27, C130, C149 (twice), C181 (twice), C347 (twice), C408, C493, C549, C697, C949a; presentable: C681; presented: F19, F20, C47-48, I308; presently: P720, C130 (twice), C149 (twice), C209, C286, C408, C433-434, C1000 (twice); presents: C1-4)

→ tolerate 1 (tolerated: C240)

→ abide 1 (abide: C347)

→ live with 1 (live with: P174)

→ swallow 4 (swallow: C247, C275, C493; swallowed: C287)

→ accept 15 (accept: F18, C149, C549 (twice), C1000; acceptable: F21, C549, C671-672; acceptance: C991; accepted: F22, C47-48, C347, C470, C579, C691)

→ endure 4 (endure: C80, C433-434, C596; enduring: P764)

→ render 4 (render: C678; rendered: C47-48, C130, C803)

♪ surrender 1 (surrender: C493)

bear on/ bear upon

→ apply 2 (apply: C629; applying: C376-377)

→ concern 12 (concern: C433-434; concerned: C47-48 (twice), C376-377, C384, C949a; concerning: F17, C47-48, C71 (twice), C433-434 (twice); unconcerned: C71)

→ refer 10 (refer: P77, C172, C347, C376-377, C998, I304; refers: F14, C1-4, C47-48, C922)

→ pertain 1 (pertaining: C469)

↕ *bear a hand*

→ give assistance

→ → assistance 8 (assistance: F18, C998; assistant: C470, C949a; assisted: C71, C697, C949a; assists: P912)

↑ *to bear gossip*

→ transmit 3 (transmit: C286; transmitted: F19, C802)

→ spread 18 (spread: P256, P452, C49, C70, C71 (twice), C130 (three times), C433-434, C697 (twice), C741, C949a; spreading: P354, C12, C894, C1000)

↑ *have a bearing on*

→ influence 4 (influence: C12, C433-434, C470, I312)

≈ *large, clumsy person*

→ clumsy 5 (clumsily: F20, C149; clumsy: F17, C230, C493)

→ cumbersome 1 (cumbersome: F16)

→ awkward 4 (awkward: P300, C286, C949a, C1000)

≈ *a highway patrol officer*

→ officer 2 (officer: C17, 29, C962)

→ patrol 3 (patrol: P486; patrolling: C149)

→ police 14 (police: C17, 29 (twice), C70, C130, C149 (three times), C171, C172, C433-434, C949a, C1000 (three times))

→ policeman 3 (policeman: C62, C70, C493)

↔ TYPE OF BEARS

→ brown bear (Latin *Ursus Arctos*)

→ sloth bear (Latin *Melursus Ursinus*)

→ → sloth 2 (sloth: C42, C549)

→ → → torpor 1 (torpor: C596)

→ [grizzly]

→ → [grisly]

→ → → ghoulish 2 (ghoulish: C181, C579)

→ → → hoary 2 (hoary: F21, C662)

→ → → frost 6 (frost: P19, P426, P490, C34-35, C426 (twice))

→ → → gory 1 (gory: P905)

→ → → awful 9 (awful: P592, C149, C181, C287, C433-434, C949a, C1000 (twice); awfully: C998)

→ panda 2 (bear false) (panda: C12, C80)

↔ ROAR

→ roar 11 (roar: P252, P373, C149, C347, C697, C887-888, C949a;
roared: C47-48; roaring: C181, C991; uproariously: C894)

♪ rear (# **Bat: rearmouse: rear 3**)

→ howl 3 (howl: C347; howling: C171, C929)

→ [pierce]

→ → hole (# **Big Dipper: dip: hole 6**)

→ bellow 1 (bellowing: C1000)

→ thunderstorm 7 (thunder: P461, C149, C998; thunderbolt:
C949a; thunderhead: C469; thunderstorm: P112, C949a)

→ rumble 2 (rumbled: C130; rumbling: C149)

→ boom 1 (boom: C433-434)

→ wedge (# **Bat: bodkin: stab: pierce: wedge 1**)

→ groan 6 (groan: C1000 (twice); groaning: F19, C62, C433-
434, C949a)

→ growl 1 (growl: C1000)

→ → shriek 1 (shriek: C130)

→ → scream 2 (scream: C1000; screamed: C286)

→ → → guffaw 2 (guffaw: P623; guffaws: C71)

♪ BHER ROOT DERIVATIVES

→ beard 10 (beard: F24, C62, C181, C894, C929; bearded: C12,
C240, C433-434, C894, C949a)

→ → dewlap 1 (dewlap: P899)

→ → chin 2 (chin: P909, C949a)

→ [forbear]

→ → ancestor 4 (ancestor: C894; ancestors: P631, C80, C681)

→ → father 35 (father: P475, P664, C17, 29, C47-48, C71 (four
times), C80 (three times), C130, C149, C230, C286 (three times), C347
(six times), C347-348, C493, C662, C741, C949a, I305 (twice), I308,
I311, I312; fathers: C347, C549)

→ → predecessors 2 (predecessors: C275, I306)

→ flabbier 1 (flabbier: C417-421)

→ bore 8 (bore: C130, C149, C181, C347, C433-434; bored: C130;
bores: P410, P929; shalksbore: C433-434, I313)

- → tire 12 (tire: C894; tired: F24, C120-121, C238, C286, C347 (twice); tires: P139, P332, C181, C230; tiresome: C12)
- beer 1 (beer: C149)
- [bairn]
- → child 36 (child: P574, P584, P647, P664, P968, C71, C130, C149 (twice), C172, C181, C230, C347 (three times), C662, C681 (twice); childhood: P633, C130, C143, C549; childish: P103, C691, C819; childishly: C549; children: P309, C17, 29, C47-48, C130 (twice), C433-434, C949a, C991 (twice), I314)
- → baby 1 (baby: C149)
- barrow (# **Big Dipper: cart: barrow 3**)
- burly 2 (burly: C130, C172)
- burden (# **Big Dipper: harass: saddle: burden 3**)
- birth 16 (birth: P435, P625, C470; birthday: F13, C167, C181 (five times), C275, C347, C993-995, I308, I312; birthdays: C181)
- pine 8 (*bhearū) (pine P236, P565, C149, C181, C998; Pinedale: P198; pines: C71, C92)
- → cone 2 (cone: C71, I307)
- ferment 1 (ferment: C240)
- fern 1 (fern: P604)
- ferny 1 (ferny: C597-608)
- ferocious 3 (ferocious: F25, C130 ferociously: P352)
- fervently 3 (fervently: C275, C286, C822)
- ferz 3 (ferz: C286 (twice), I305)
- fir 3 (fir: C149 (twice), C493)
- difference 29 (difference: P622, P840, C171, C172, C181; differences: C549, C894 (twice); different: F27, F28, C42, C47-48 (three times), C130, C181 (twice), C238, C347 (twice), C469, C609-614, C681 (twice), C802, C894 (twice), C920, C949a)
- offer 19 (offer: F20, F22, C181, C286, C347; offered: F22, P259, P385, P551, C42, C130, C149 (twice), C433-434, C629, C691; offering: P614, C181; offers: C286)
- prefer 10 (prefer: P399, C47-48; preferred: F22, P873, C71, C433-434, C493, C678, I312; preferring: C470)
- transfer 9 (transfer: C662, C1000; transferred: F16, C130 (twice), C181, C286, C949a (twice))

- effervescence 1 (effervescence: C42)
- loafer (# **Bat: bat along: loafer 2**)
- refer 23 (refer: P77, C172, C347, C376-377, C998, I304; reference: C47-48, C71, C90-93, C98, C426; references: C1000, I313; referred: C27, C230; referring: C171, C549, C579; refers: F14, C1-4, C47-48, C922; preferring: C470)
- suffer 8 (sufferable: C62; suffered: C12, C1000; suffering: C62 (twice), C691; insufferably: P441; unsufferable: C181)
- fortune (# **Ali Baba and 40 Thieves: fortune 19**)
- furtive 1 (furtive: P817)
- fury 2 (fury: C433-434, C1000)
- metaphor 2 (metaphor: C426 metaphors: C181)
- phosphor 2 (phosphorescence: C549 phosphorescent: C1000)
- aphorism 3 (aphorism: C101, C597-608, I309)
- selenographer 1 (selenographer: C922)
- peripheral 1 (peripheral: P550)
- biographer 1 (biographer: P887)
- Christopher 1 (Christopher: C493 (twice))
- conifer 2 (conifers: C149, C596)
- crystallographer 1 (crystallographers: C171)
- hemisphere 2 (hemisphere: C181 hemispheres: C120-121)
- atmosphere 5 (atmosphere: C47-48, C181, C426, C493, C1000)
- bright 23 (bright: P110, P260, C1-4, C34-35 (twice), C47-48 (four times), C80, C130 (twice), C149 (twice), C181, C502, C629, C697, C741; brighten: C130; brightened: C71; brightest: C691; brightly: C347)
- brown (# **Ursa Major: bear: brown 29**)
- brow 3 (brows: C130; Browning: C493; browed: C130)
- [brownie]
- → poltergeist 4 (poltergeist: C230 (twice), C347, I308)
- → ghost 19 (ghost: P230, P290, P553, C42, C80, C130, C230, C347 (three times), C549, C596, C609-614, C727-728, C949a (twice), I312; ghostly: P460; ghosts: C549)
- → specter 3 (specter: C347; spectral: C80; spectrum: C1000)
- → wraith 1 (wraiths: P625)
- → spook 2 (spook: C347 (twice))

- → shade (# **Bat: pale: fade: shade 135**)
- beaver 1 (beaver: F24)
- berserk 2 (berserk: C171, C629)
- → lunatic (# **Bat: batty: lunatic 4**)
- → madman 8 (madman: C629, C1000 (twice), I310; madmen: C629; madness: C47-48, C149, C1000)
- → nut 3 (nut: C691; nuts: I309; nutshell: C130)
- bera 9 (bera C149 (twice), C802, I305, I306, I307, I310, I311, I312)
- barn 14 (barn: P347, C230, C347 (eight times), C603, I309, I312, I313)
- bare 16 (bare F23, P585, C47-48, C80, C130 (twice), C149 (twice), C493, C949a; bared: C62; baring: F26, C130; barred: P270, P398, C130)
- → bald 6 (bald: C286, C681, I311, I314; balderdash: C347; baldheaded: C949a)
- → nude (# **Artemis: bath of: nude 5**)
- → naked (# **Artemis: bath of: naked 7**)
- baron 19 (baron: C149, C286 (six times), C433-434, C681, I305 (four times), I310 (twice), I313; baronial: C149; barons: C286)
- [burnish]
- → buff 3 (buff: C433-434 (twice), I313)
- → polish 4 (polish: C615; polished: C130 (twice); polisher: C949a)

♫ -ber- 151 (barber 2, raspberry 1, mulberry 2, strawberry 1, McAbber 1, chamber 8, liberal 4, September 2, December 1, falkberg 2, paberg 2, amber 5, eberthella 1, timbered 1, grabermann 1, Heidelberg 1, Kronberg 2, October 2, number 19, wigbert 1, remembers 25, members 6, plumbers 1...)

♫ -bor- 38 (labor 6, laboratory 1, airborne 1, elaborate 6, harbor 1, shalksbore 1, inborn 1, neighbor 21)

♫ -bir- 23 (birches 1, bird 19, firebird 1, mockingbird 2)

♫ -bur- 39 (burden 1, bureau 3, bureaucratic 1, burglars 1, buried 2, burly 2, burn 6, burp 2, burrow 4, burst 10, Sandburg 1, outburst 3, unburden 2, Repburg 1)

♪ -boar- (board 19)

♪ -bour- (Strasbourg 2)

♪ -br- 376 (abbreviation 1, embrace 8, fabre 2, ombre 4, umbrella 3, vertebrae 1, inbreeding 1, macabre 1, sagebrush 1, tenebreux 1, brac 1, brace 2, bracelet 1, braces 1, bracken 3, brain 16, brakes 1, bramble 1, branch 7, brand 8, brass 1, brave 4, bravura 1, bread 3, breadth 1, breath 1, break 2, breakfast 4, breaking 3, breast 4, breath 11, bred 1, breech 2, breed 2, breeze 5, bregberg 3, Bretwit 7, bribed 1, bric 1, brick 2, bride 2, bridge 5, brief 28, brigade 1, bright 23, brilliant 9, brimmed 2, bring 7, brings 1, brink 5, brio 1, brisk 4, bristle 3, Britain 1, British 2, broad 6, brochures 1, brocken 1, brogues 1, broke 20, bronze 5, brood 1, Brooklyn 1, broom 2, broth 1, brother 12, brought 12, brow 6, brown 30, bruised 1, brush 11, Brussels 1, brutal 8...)

BIG DIPPER (1582)

→ big (# **Ursa Major: great: big 315**)

→ [dipper]

♪ zipper 2 (zipper: P289; zipping: C171)

↔ **DIP**

→ dip 3 (dip: C181, C408; dipped: C286)

♪ redip 3 (redip: C181; redips: P348, C347-348)

♪ deep 18 (deep: C80, C130 (four times), C149 (twice), C347, C408, C470, C493 (twice), I314; deeper: P867; deeply: F18, C286, C768, C1000)

→ [dippy]

→ → goggle (# **Bat: flap: nictate: goggle 1**)

→ Charles' Wain (England)

→ → Charles 30 (Charles: F29, C1-4, C12, C71 (twice), C80 (three times), C130, C171, C172, C181, C275 (twice), C408, C433-434 (twice), C597-608 (twice), C681, C768, C802, C894 (four times), C949a, I306 (twice), I308 (twice))

→ → Charlie 7 (Charlie: C130, C149 (three times), C172, C802, C991)

→ [Wain] (# **Big Dipper: team**)

→ The Seven Great Sages (*Sapta Rishi* in Hindu astrology)

→ seven 7 (seven: F13, P903, C47-48, C71, C181, C549, C949)

→ sage 3 (sage: C287, C922; sagebrush: C681)

→ The Bucher's Cleaver (northern England)

→ The Starry Plough (Ireland)

→ → Irishman 1 (Irishman: C130)

→ Otava (Finland)

→ → Onhava 27 (Onhava: F24, C1-4, C12, C47-48, C71 (three times), C149 (four times), C171, C181, C275, C347, C433-434, C579, C697, C741 (twice), C894, C949a, C957, C1000, I307, I310, I311 (twice), I315)

→ *Göncölszekér*, Göncöl's cart (Hungary)

- *Steelpannetje*, Saucepan (Dutch)
- sauce 2 (saucepans: C230; saucerful: C949a)
- → pan (# **Boötes: shepherd: pan 2**)
- → vegetable 2 (vegetable: F21, C579)
- → snap 8 (snap: C149 snapped: F26, P472, C71; snapshot: F26; snapshots: C287, C741, I309)
- relish 3 (relish: C470; relished: C62; relishes: C181)
- → delight 13 (delight: P223, P973, C71, I309, I313; delighted: C993-995; delightful: F16, P9, C681, C691, C697, C1000; delighting: C347)
- → satisfaction 13 (satisfaction: C286, C376-377, C681, C704-707, C810, C949a; satisfactions: C171; satisfactory: C433-434; satisfied: C130 (twice), C230; satisfy: F19, F28)
- → pleasure 18 (pleasurable: C493; pleasure: P815, C12, C42, C47-48, C70, C71, C130, C131-132, C286 (twice), C408, C887-888, C949a (twice), C991, C998; pleasures: C80, C275)
- → taste 12 (taste: P87, P103, C502a, C579, C678; tasteless: P645, C71, C627; taster: C17, 29; tastes: C1000; tasting: C47-48; re-tasting: C949a)
- → flavor 3 (flavored: C287; flavoring: C71; flavors: C949a)
- → gusto 1 (gusto: C1-4)
- → smack 2 (smack: C71, C417-421)
- → dressing 10 (dressing: P941, C130 (four times), C181, C962, I305, I314; dressy: C949a)
- *Ojig-anang*, the Fisher Star (American Indian)
- → fisher (# **Artemis: Goddess of fishing: fish 16**)
- *Buruj Biduk*, The Ladle (Malaysia)
- Ladle
- *Долоон бурхан*, Seven Gods (Mongolia)
- Coffin and three mourners (an Arabian story)
- → coffin 1 (coffin: C62)
- → mourn 2 (mourner: F15; mourning: C286)
- The Drinking Gourd (Africa)
- [gourd]
- pate 2 (pate: C172, C1000)

♪ anticipate 1 (anticipate: C130)

♪ dissipate 2 (dissipated: C47-48, C62)

→ knob (# **Bat: bar: knob 3**)

→ head 74 (head: F15, F22, F24, F27, F28, P123, P146, P255, P354, P548, P583, P714, C47-48 (twice), C80, C130 (twice), C149 (twice), C172, C286 (twice), C376-377 (twice), C408, C433-434 (four times), C579, C629 (twice), C691, C802 (twice), C810, C894 (twice), C949a (twice), C991, C1000 (three times), I315; headaches: C71; headed: F18, P644, C181, C286, C376-377, C549; headgear: C130, C149; heading: C34-35, C408, C1000; headings: F13; headless: C130; headlights: P431, P445, C431; headline: C171; headquarters: C171, C408, C469 (three times), C596, C741, I307; heads: P277, C246; heady: C597-608)

→ jar 2 (jarred: C347, C957)

→ → clash 3 (clash: C1000; clashed: P439, C90-93)

→ → brush 11 (brush: C42, C130, C287, C493, I312; brushed: P265, P776, C238, C697, C1000; brushing: C143; sagebrush: C681)

→ → affair 7 (affair: F28, P890, C71, C149, C433-434; affairs: C181, C286)

→ → insult 3 (insult: C894; insulting: C433-434; insults: C130)

→ → offend 5 (offend: C810, C949a; offended: C949a; offender: C768; offending: C417-421)

→ → resent 5 (resent: C408)

→ → hurt 9 (hurt: C230, C238, C433-434 (twice), C493, C768, C1000 (twice); hurts: C1000)

→ → injure 2 (injured: C149, C949a)

→ → wound 2 (wound: P675; wounds: C171)

→ → shake 7 (shake: F21, C47-48; shaken: F18; shakes: C1000; handshake: C149, C286; milkshakes: F21)

♪ Shakespeare 12 (Shakespeare: C12, C39-40, C47-48, C49, C172, C347, C433-434, C962 (three times), I312, I314)

→ → shock 7 (shock: C1-4, C230, C433-434; shocked: C47-48 (twice), C86-90; shocking: F13)

→ → convulse 1 (convulsed: P702)

→ → agitate 2 (agitation: C1-4, C433-434)

→ → grate (# **Ursa Major: grate 8**)

→ → → creak (# **Ursa Major: grate: creak 3**)

→ → → crackle (# **Ursa Major: grate: crackle 3**)

↔ LADLE

→ ladle 1 (ladles: C894)

→ kitchen spoon

→ → spoon 3 (spoon: F28, P943; spoonerism: I310)

→ scoop 1 (scooped: P315)

→ → grab 2 (grab: C810; grabermann: P624)

→ → snatch 1 (snatched: C286)

→ → seize 1 (seizure: C286)

→ concavity 2 (concave: F20; concavity: C549)

→ hole 6 (hole: C130 (three times), C408, I315; buttonhole, F28)

→ hollow 5 (hollow: C80, C130; hollowing: C47-48; hollowly: C130; hollows: I305)

→ cave (# **Bat: bats habitat: cave 19**)

→ → cup (# **Stellarium: constellations: Crater: cup 5**)

→ → bowl (# **Stellarium: constellations: Crater: bowl 2**)

→ → goblet (# **Stellarium: constellations: Crater: goblet 1**)

→ → dish (# **Stellarium: constellations: Crater: dish 1**)

→ → handle (of the bowl) 3 (handled: F20; handleless: C143; handling: C998)

→ → → grip 4 (grip: C287; gripping: P459, C47-48, C286)

→ → → stem 4 (stem: P706, C704-707; stemmed: C91; stems: F25)

→ → → operate 5 (operated: C286; operating: C80; operation: C433-434, C810)

♪ cooperative 1 (cooperative: C130)

→ → → manage 14 (manage: C678, C991, C1000; managed: F23, C70, C71 (twice), C149, C171, C347, C433-434, C691, C704-707; manages: C662)

→ → → manipulate 2 (manipulate: C998; manipulations: C47-48)

→ → → wield 1 (wielding: C691)

↔ PLOUGH

→ plough 2 (plough: P936, C922)

♪ plug 1 (Russian “plough”) (plug: C949a)

→ → cork (# **Bat: hit: bung: cork 1**)

→ → wad (# **Bat: hit: bung: wad 1**)

→ till 6 (till: F16, C579, C597-608, C949a (twice), I311)

→ cultivate 1 (cultivated: C691)

→ [dig]

→ → prospect 1 (prospect: C287)

→ → mine 11 (mine: F26 (twice), P295, P302, P946, C71, C286, C347, C922, C993-995, C1000)

→ → grub 1 (grubby: C922)

→ → [rout]

♪ route 5 (route: C149; routed: C347; routes: C149; routine: C149, C991)

→ trail 7 (trail: P286, P531, C149 (three times), C493; trails: C149)

→ path 11 (path: P909, C71, C149, C347 (twice), C408, C433-434, C802, C993-995, C998, C1000; footpath: C347 footpaths: C681)

→ passage 42 (passage: C39-40 (twice), C90-93, C130 (many times), C162, C246, C287, C376-377, C417-421, C493, C597-608, C609-614, C629, C662, C681, C691 (twice), C802, C810, C949a, C1000, I306, I311, I314 (twice); passages: F15, F16, C80, C172, C181, I309; passageways: C130)

→ → fragment 4 (fragment: C810, I310; fragments: C42, C962)

→ → segment 1 (segment: C408)

→ → scrap 9 (scrapbook: C91, C230; scrape: P315, P931; scraping: C130, C149; scrapings: C347; scrappy: C347; scraps: C47-48)

→ → shiver 8 (shiver: P32, P155, C149, C172; shivered: C130; shivering: P496, C130, C433-434)

→ → hall 24 (hall: F22 (three times), F25, P330, P422, C17, 29, C47-48 (twice), C80, C130 (four times), C433-434, C691 (twice), C894, C949a (four times), C1000 (twice))

→ → exit 2 (exit: C1000; exited: C1000)

→ → entrance 7 (entrance: P397, C130, C408 (twice), C949a; entrances: F17; entrancing: C286)

→ → mouth 7 (mouth: P467, P897, P938, C949a, C991; mouth-ing: C347; mouths: P193)

→ → ingress 1 (ingress: C130)

→ → porch 15 (porch: F15, F22, P42, C47-48 (twice), C347, C408, C991 (three times), C998, C1000 (four times))

→ → veranda 4 (veranda: C47-48 (twice), C149, C991)

→ → terrace 12 (terrace: F27, C47-48, C62, C70, C408, C433-434 (three times), C549, C596; terraces: C71, C130)

→ pass (# **Ursa Major: bear: pass 46**)

→ [gateway]

→ → gate 5 (gate: P332, P510, C71, C433-434; gates: C71)

→ [transit]

→ → transition 2 (transition: C246, C493)

→ hallway 2 (hallway: C47-48, C181)

→ corridor 6 (corridor: C71, C130 (three times), C230, C949a)

→ lane 21 (lane: F20 (three times), P272, P999, C12, C47-48, C62, C130 (twice), C149, C171, C347, C433-434, C810 (twice), C1000, I307, I309, I310; lanes: C130, C408)

→ alley 1 (alley: C62)

→ Riviera 4 (riviera: C130, C408, C433-434 (twice))

→ channel 1 (channel: P412)

→ road 34 (road: P21, P43, P486, P564, C17, 29, C47-48 (five times), C71, C149 (three times), C181 (twice), C408 (three times), C433-434 (twice), C609-614, C691, C949a, C991 (twice), C1000, I308; roadblock: C149; roads: P390, P675, C287; road sick: C949a; roadside: F27)

→ run 20 (run: P667, C17, 29, C171, C678, C1000; running: F15, F28, P530, P891, C71, C130 (twice), C149, C230, C287, C408, C681, C697 (three times))

→ trace 7 (trace: C42, C62, C747-748, C810; traced: P408, C171; tracing: C470)

→ track 1 (track: C171; tracks: P28, C130, C162, C949a)

→ → mark (# **Ornament: sign: mark 16**)

- → wake (# **Boötes: ploughman: furrow: wake 5**)
- → streak 5 (streak: C171, C181, C1000; streaking: C131-132; streaks: C1-4)
- way (# **Stellarium: galaxies: Milky Way: way 60**)
- course 59 (course: F14, F15, F18, F21, F24, F25, F28, P343, P449, P708, P786, C12, C47-48 (twice), C62, C71 (twice), C130 (three times), C149, C171, C172, C181 (twice), C230, C238 (three times), C240, C286 (twice), C347, C376-377, C417-421, C426, C433-434 (five times), C470 (twice), C549, C550, C627, C691, C768, C894, C949a, C1000 (six times), I305; intercourse: C579; discourse: C42; discourses: C47-48)
- → series (# **Bat: stick: series: series 26**)
- → string (# **Bat: pile: hair: braid: string 4**)
- → chain (# **Ornament: jewelry: necklace: chain 3**)
- → succession 8 (succession: F28, P567 (twice), C34-35, C130, C149, C275, C433-434)
- → sequence 2 (sequence: C287, C433-434)
- ♪ consequence 3 (consequences: C347, C949a (twice))
- tail 9 (tail: P67, C1-4; tailed: F21, C90-93; taillight: P528; tails: C71; silk-tail, C1-4; cocktail: C629; pigtailed: C149)
- → coccyx 1 (coccyx: C1000)
- → lapel 2 (lapel: C894, C949a)
- → cue 1 (cue: C181)
- → rattle 4 (rattle: C171; rattling: C347, C549, C609-614)
- → rear (# **Bat: rearmouse: rear 3**)
- → end 36 (end: F15 (twice), P687, P755, P920, C42, C47-48 (four times), C49, C61, C71, C80, C130 (three times), C149 (three times), C172, C286, C287, C347, C426, C697, C810, C835-838, C894, C949a, C962, C991, C998 (twice), C1000, I306)
- drag 1 (drag: C802)
- pull 18 (pull: C62, C130, C493; pulled: C47-48 (three times), C130 (twice), C149 (twice), C287, C741; pulling: F22, F23, F24, C130, C286, C1000)
- ♪ pullover 1 (pullover: C149)

→ draw 18 (draw: C47-48, C130, C286, C549, C1000; drawbridge: C12; drawer: C47-48, C71; drawing: C71, C962, I312; drawn: C47-48, C71, C130, C131-132, C579, C691, C1000; draws: C92)

→ → drawn 7 (drawn: C47-48, C71, C130, C131-132, C579, C691, C1000)

→ → draft 29 (draft: F13 (twice), F14, C12, C42, C57, C70, C79, C90-93, C130, C231, C275, C376-377, C413, C417-421, C596, C609-614, C822 (twice), C895-899; draftings: F15, F16; drafts: F14, F15 (twice), F19, C39-40; drafty: C47-48, C493)

→ tug 3 (tug: C149; tugged: P140; tugging: C894)

→ → traction 1 (traction: C70)

→ → → extraction 2 (extraction: C347; extracts: C172)

→ → yank 1 (yanks: P97)

↔ FURROW

→ furrow 3 (furrow: P46; furrowing: C130; furrows: C681)

→ wake 5 (wake: P980, C12, C286 waking: C433-434; ripplewake: C1000)

→ crease 3 (creased: P276, C949a, C1000; increased: C469)

→ → crinkly 1 (crinkly: C681)

→ → crumpled 1 (crumpled: P522)

→ frill 1 (frill: P900)

→ frown 4 (frown: F24, C433-434; frowned: C286; frowning: C433-434)

→ wrinkle 3 (wrinkled: C408; wrinkles: F21, C991)

→ fold 10 (fold: P46, C678; folded: P715, C131-132, C149, C408, C691, C697; folds: C130 (twice))

♪ -fold- 5 (scaffold 2, enfolding 1, refolding 1, threefold 1)

→ tuck (# **Bat: bodkin: stitch: tuck 3**)

→ crimp 2 (crimp: C149; crimping: C47-48)

→ corrugate 1 (corrugations: C286)

→ ruffle 1 (unruffled: P359, C80)

→ [plait]

→ → nonsense 6 (nonsense: F14, F25, P220, P810, C894, C1000)

→ → balderdash 1 (balderdash: C347)

→ groove 2 (grooved: C949a, C993-995)

→ → gutter 1 (gutter: C130)

→ → baffle 1 (baffled: C80)

→ → rifle 2 (rifle: C130; rifling: C469)

TEAM

→ [team]

→ → group 18 (group: F25, C71, C80, C91, C130, C149, C171 (three times), C922, C949a, I305, I314; groups: C17, 29, C80, C130, C275, C347)

→ → band (# **Bat: bar: stripe: band 8**)

→ van 1 (van: C1000)

♪ -van- 35 (vanilla 1, vanished 6, vantage 3, advance 14, divan 2, relevant 1, servants 2, evanescence 1, Moscovan 1, revanched 1, ob-servant 2, grievances 1, vanity 1, vanhomrigh 1)

♪ Vanessa 8 (vanessa: P270, P993, C270 (three times), C993-995, I308, I314)

→ camper 2 (camper: C149; camping: C609-614)

♪ campus 11 (campus: F20, C47-48 (twice), C49, C347, C627, C894, C949a (twice), C1000, I307)

♪ Campbell 6 (Campbell: C71, C130 (twice), C149, C962, I306)

♪ vane 1 (vane: P62)

♪ vain 6 (vain: F15, P207; vainly: C130, C286, C949a, I312)

→ [wain]

→ wagon 1 (wagon: C181)

♪ Wagner 1 (Wagner: C62)

♪ wodnaggen 1 (wodnaggen: C47-48)

→ wheelbarrow 2 (wheelbarrow: P144, C143)

→ → wheel 8 (wheel: F20 (twice), C230, C949a (twice); wheels: P994, C71, C691)

→ barrow 1 (barrow: P999)

♪ amaza 4 (Old Greek “Amaza Megaele”) (amazed: C91; amazement: P20, C991, I309)

→ [cart]

♪ card 28 (card: F13 (three times), F14, F15 (twice), F28, C109, C167, C181, C286, C287, C408, C802, C822, C873 (three times), C937, C949a, C991, I313; playing cards, C47-48, C171; library cards: C949 (twice); visiting card: C408; card players: C130)

♪ cartoon 1 (cartoon: C70)

♪ carton 4 (carton: C181 (four times))

♪ Cartesian 1 (Cartesian: C171)

♪ McCarthy 1 (McCarthy: C894)

→ car 33 (car: F19, F22 (twice), P288, P387, P486, P948, C47-48, C62, C71 (twice), C80, C130, C149 (three times), C181 (four times), C408 (three times), C691, C949a (four times), C991; cars: P933, C131-132, C697, C934)

→ automobile 4 (auto: F15; automobile: C71; automobiles: C385-386, I305)

→ → Packard 1 (packard: F20)

→ → Sedan 1 (sedan: F20)

→ → Kramler 3 (kramler: F22, C181, C949a)

→ → Cadillac 3 (cadillac: C697 (twice), C18)

→ → Rolls-Royce 1 (Rolls-Royce: C691)

→ → taxi 7 (taxi: C181, C697; taxidermy: C347; taximen: C697)

→ coach 2 (coach: C130; coached: C47-48)

→ → instructor 5 (instructor: F24, C894; instructors: C62; instruction: C47-48; instructions: C47-48)

→ → councilor 6 (council: C12 (twice), C130; councilor: C80; councilors: C12, C71)

→ → tutor 4 (tutor: C71, C130, I306; tutorial: C691)

→ → lecturer 5 (lecturer: C894, C957, I310; lectures: C62; lectureship: C691)

→ → editor 5 (editor: F14, I308; editorial: I309; editors: F18, C181)

→ → teacher 9 (teacher: P251, C286, C929; teachers: C62; teaching: C12, C62, C172, C579, C691)

→ → professor 17 (professor: F17, F21, C47-48, C71 (three times), C181, C347, C470, C579, C894 (four times), C949a (twice); F20)

→ carriage 1 (carriage: C949a)

→ truck 7 (track: C62; trucker: C949a; trucks: P934, C697, C934 (twice), C1000)

→ train 7 (C17-29, C172, C408, C949a (twice); trains: C131-132, C629)

→ [hearse]

→ → rehearsed 1 (rehearsed: C130)

↔ TILLING ANIMALS

→ [horse]

→ → horse-drawn 1 (horse-drawn: C1000)

→ → horseshoe (# **Big Dipper: roller coaster: horseshoe 3**)

→ → horseman 1 (# **Bat: batchelor: groom: horseman 1**)

→ → horsewoman 1 (# **Bat: batchelor: groom: horsewoman 1**)

→ → seahorse (# **Artemis: Melissa Phoebe: seahorse 1**)

→ → whitehorse (# **Bat: pale: fade: whitehorse 1**)

→ → pony 2 (pony: F21, C493)

→ → mare 2 (mare: I311; nightmare: C1000)

→ → basque 1 (Basque Mountain Horse) (basque: C130)

♪♪ cheval 1 (Franch "horse") (cheval: C80)

→ [oxen]

♪ Oxford 2 (Oxford: C894 (twice))

→ → bull 2 (bull: P926, C347)

♪ Bulgarian 1 (Bulgarian: C615)

♪ -bull- 7 (bulldozer 1, bulwark 2, bullet 4)

→ → cow 4 (cow: C803 (twice); cows: C137; calves: C47-48)

♪ korova 2 (Russian “cow”) (korova: C803 (twice))
 → → buff 5 (buff: C433-434 (twice), I313; buffon: C433-434;
 buffet: C181)

↔ HARNESS
 → harness 1 (harness: C433-434)
 → → casque 1 (casque: C71)
 → [hitch]
 → → jerk 5 (jerk: F24, C80, C149; jerked: C949a; jerky: F15)
 → → → boggle 1 (boggling: C810)
 → → → thirsty 7 (thirst: P162, C47-48; thirsty: C149, C1000
 (twice); bloodthirsty: C62, C998)
 → → → dry 10 (dry: P520, P649, P966, C47-48, C149, C240,
 C286, C287, C991; drying: C130)
 → → twitch 3 (twitch: C130, C286; twitching: P259)
 → → snatch (# **Big Dipper: dip: ladle: snatch 1**)
 → → play 55 (play: P302, P381, P656, C80, C130 (twice), C149,
 C171, C347, C433-434, C681, C691, C802, C949a, C993-995, C1000
 (twice), I312; played: P135, P359, P464, P628, P707, P815, C1-4, C130,
 C189, C433-434, C579, C697, C949a, C991, C1000; player: C130; play-
 ers: C130; playfield: C62; playfields: C803; playful: P140; playfully:
 C181; playing: P819, C47-48, C130 (three times), C143, C231, C802,
 C819; playmate: I311; playmates: C130; plays: C130, C347, C741, I312;
 playthings: C130)
 → → → chess 14 (chess: P656, C1-4, C71, C130 (three times), C286
 (twice), C549 (twice), C949a, I312; chessqueen: I305; chessrook: I311)
 → → → → lansquenet 1 (lansquenet: C130)
 → → → playing cards (# **Bat: club: trefoil: playing cards 4**)

 → [gear]
 → headgear 2 (headgear: C130, C149)

 → pair 13 (pair: F26, C80, C130 (twice), C149 (twice), C171,
 C181, C408 (three times), C681, I309)
 ♪ pair- 8 (despair 4, impair 1, repair 3)

→ armor 2 (armored: C1000; armorial: C1-4)
 → → panoply 1 (panoply: C130)
 → → mail 5 (mail: C12, C47-48, C71, C768; airmail: C741)
 → → → letter 36 (letter: F18, C49, C347 (twice), C376-377, C385-386, C433-434 (five times), C469, C741, C768 (twice), I306, I309, I313; lettered: C47-48; letters: C70, C71, C119, C286 (four times), C408, C469, C470, C596, C691, C768, C810, I304, I306, I309)

→ collar 2 (collar: F20; collared: C433-434)
 → → grasp 3 (grasp: C1000; grasped: P718; grasping: C91)
 → → capture 4 (capture: C149; captured: C171; captures: P760; recapture: C691)
 → → arrest 1 (arrests: C130)

→ yoke 1 (yokels: C71)
 → → boor 1 (boorish: C819)
 → → savage 1 (savage: C835-838)

→ rein 1 (reins: C810)
 ♪ reindeer 1 (reindeer: C1-4)

→ girth
 → → volume 8 (volume: C80, C130 (twice), C181, C671-672, C894, C957; volumes: C962)
 → → scope 2 (kaleidoscopic: C949a; microscopic: C149)
 → → extent 1 (extent: C47-48)

→ breeching 2 (breeched: C71 breeches: C181)

→ saddle 1 (sidesaddle: C47-48)
 → → burden 3 (burden: C408; unburden: C230 unburdened: C230)
 → → weight 4 (weight: C433-434; weighty: C347; paperweight: P92, C92)

→ traces 7 (# **Big Dipper: plough: trail: trace 7**)

→ rig 2 (rig: C922; rigged: C70)

♪ Riga 1 (Riga: C17, 29)

→ → apparatus 2 (apparatus: C47-48; apparatuses: C71)

→ → equipment 1 (equipment: C286)

→ → fittings 3 (fitting: C47-48, C433-434, C704-707)

→ → tackling 1 (tackled: C962)

↔ SLOPE

→ slope (# **Bat: verge: slope 13**)

→ incline (# **Bat: verge: incline 5**)

→ lean (# **Bat: verge: lean 9**)

→ rakish 1 (rakish: C130)

→ hillside 4 (hillside: C408 (twice), I314; hillsides: P674)

→ scarp 2 (scarp: C71; counterscarp: C71)

→ downhill 1 (downhill: C47-48)

→ bias 1 (bias: C407)

→ → prejudice 6 (prejudice: P320, C470 (twice), I309, I313; prejudiced: C470)

→ pitch (# **Boötes: foot: step: pitch 3**)

↔ DECLINE

→ decline 3 (decline: P638; declined: C286, C691)

→ descend 3 (descended: C691, C991; descending: C681)

→ fall 22 (fall: F20, P9, P116, C347, C493, C894; fallen: C130, C137, C149, C171, C629; falling: P13, C17, 29, C34-35, C80, C149, C493 (three times); falls: P250, C149, C662)

↔ SOAK

→ soak 2 (soaked: C579; soaks: C596)

→ sink 6 (sink: P158, C433-434 (twice); sinking: C130, C347; sinks: C894)

→ plunge 4 (plunge: F14, C802; plunging: C549, C627)

→ rinse 1 (rinsed: C949)

→ duck 4 (duck: P319, C319 (twice))

→ dive 2 (dive: C71, C493)

- drench 3 (drenched: C62, C149; drenching: F27)
- swim 13 (swim: P160, C493; swimming: P454, P928, C80, C130, C181 (twice), C408, C433-434, C697, C998, C1000)
- paddle (# **Bat: stick: cudgel: paddle 1**)
- dabble 1 (dabbling: C991)
- splash 1 (splashed: C993-995)

- ↔ ROLLER COASTER (**Big Dipper**, Australian roller coaster)
- amusement park 2 (amusement park: F13, C609-614)
- → amuse 7 (amuse: C433-434, C697 (twice); amused: F20, C80, C130, C768; amusements: C697)
- → park 10 (park: P253, C130, C275, C493 (twice), C810, C949a (twice), C1000, I314)
- → toboggan 2 (toboggan: C130, I311)
- → horseshoe 3 (# **Bat: types: horseshoe 3**)
- → carousel 1 (carousel: F28)
- → roundabout 1 (roundabout: C162)
- → [whirligig]
- ♪ whirling 1 (whirling: C993-995)
- roll 17 (roll: P418, P597, C172, C240, C493; rolled: C130 (twice), C149, C697, I309; roller: C149; rollicking: C681; rolling: C80, C230, C894, C1000; rolls: C691)
- railway 4 (railway: C162, C629 (twice), C949a)
- ride 7 (ride: F20, C171, C403-404, C949a; riders: C433-434; rides: P662, C662)
- → party 15 (party: F24, P637, C17, 29 (twice), C181 (four times), C433-434 (twice), C549, C579, C596, C629, I308)
- → regale 2 (regale: C347; regaled: C47-48)
- → feast 2 (feast: C171; feasting: C270)
- → fête 1 (Fête Flamande: C130)
- → festivity 6 (festival: C894; festive: P484, C130, C275; festivities: I308, I315)
- → fun 4 (fun: P306, P608, C502a, C597-608)
- → ceremony 1 (ceremonial: C181)
- → carnival 1 (carnival: P959)

-
- → entertainment 2 (entertainment: F23, C47-48)
 - → frolic 1 (frolicsome: C270)
 - → [holiday]
 - → → recess 5 (recess: C408, C549, C810; recesses: C80, C130)
 - → → vacation 2 (vacation: C287; vacationists: C149)
 - → → break 2 (break: C61, C697)
 - → → rest 15 (rest: F27, C71, C149 (twice), C286 (twice), C433-434 (twice), C579, C697, C949a, C991, C993-995, C1000; rests: C596)
 - [chute-the-chute]
 - → chute 2 (chute: C80, C493)
 - elevate 1 (elevated: C802)
 - → lift 7 (lift: C949a, C1000; lifted: C12, C671-672, C991; lifting: C47-48; chairlift: C70)
 - → → parachute 6 (parachute: C493, C691 (twice); parachuting: C12, C691; parachutist: C71)
 - → → [riffle]
 - → → → cataract 2 (cataract: P252, C691)
 - → → → waterfall 1 (waterfall: P268)

BOÖTES (1301)

- [leash]
- → string (# **Bat: pile: hair: braid: string 4**)
- → tie 4 (tie: F24, C949a; tied: P605, C171)
- [hunting dogs]
- dog (# **Stellarium: constellations: Canis: dog 14**)
- → Great Dane (# **Stellarium: constellations: Canis: Great**

Dane 1)

- → terrier (# **Stellarium: constellations: Canis: terrier 1**)
- [sickle]
- → sickly: C80, C286
- [spear]
- ♫ speare (Shakespeare 12) (# **Big Dipper: cart: gourd: spear 12**)
- → sprout 1 (# **Bat: bar: shaft: sprouts 1**)
- → imp (# **Ali Baba: money: monkey: imp 2**)
- [bludgeon]
- → [mallet]
- → → clatter (# **Bat: stick: cudgel: clatter 3**)
- → → clink (# **Bat: stick: cudgel: clink 1**)
- → → clank (# **Bat: stick: cudgel: clank 1**)
- → → → jingle (# **Bat: stick: cudgel: jingle 1**)
- → → rattle (# **Bat: stick: cudgel: rattle 4**)

→ [**Arcturus**] (Alfa Boötis)

→ arctic 1 (arctic: F19)

→ → knee 7 (knee: C894; kneed: C149, C275; kneel: P415; knees: P578, C47-48, C171)

→ → left 64 (left: F14, F18, F20, F24, F26 (twice), P21, P22, P137, P308, P401, P492, P914, C1-4, C47-48 (five times), C62, C71 (twice), C120-121, C130 (five times), C149 (three times), C171, C231, C238, C286 (three times), C287, C347, C376-377, C408 (twice), C433-434 (four times), C470, C579, C596, C629, C678, C681, C697, C802, C894 (twice), C937, C949a, C991, C1000 (three times), I309; leftist: C171)

↔ WATCHMAN

→ watchman 29 (watch: F22 (twice), P200, C171, C286, C408 (twice), C681, C949a, C1000; watched: F27, P143, P255, C47-48, C130, C433-434; watching: F24, C71, C181, C433-434, C802, C949a, C998, I312; watchman: P475, C403-404; stopwatch: P211, C949; unwatched: C1000)

→ keeper 16 (keep: P559, P866, C47-48, C181, C287, C385-386, C697, C741, C949a, C962, C991; keeper: C130, C681; keeping: F25, C347; keeps: C741)

→ viewer 18 (view: F23, P18, C47-48 (twice), C92, C130, C181, C376-377, C433-434, C549, C629, I312; viewer: P18; views: I309, I313 (three times), I314)

→ protector 5 (protecting: C949a; protection: C47-48, C549, C1000; protective: C408)

→ observer 16 (observant: C949a; observation: C939-940; observations: C384; observatory: C47-48; observe: C47-48, C502a; observed: F17, C347-348, C408, C417-421, C470, C894 (twice) observer: C47-48, C149; unobservant: C697)

→ astronomer 2 (astronomer: P189, C627)

→ custodian 1 (custodians: C130)

→ attendant 13 (attend: P688, C80, C347, C949a; attendant: C238; attendants: C130, C149; attended: F21, F25, C579; attending: C62, C71, C998)

→ secure 8 (secure: P895, C130; secured: C47-48; securely: C130; security: C130, C171, C949a, C1000)

→ ward 1 (ward: C171)

→ spectator 7 (spectator: C130)

→ → sentry 1 (sentry: C71)

→ → patrol (# **Ursa Major: bear: a highway patrol officer: patrol 3**)

→ → sentinel 1 (sentinel: C71)

↔ TRUST

→ trust 14 (trust: F26, F28, C47-48, C149, C172, C433-434, C493, C1000; trusted: C493; trusting: I308; trustworthy: C629; trusty: C949a; trustee: C691; trustees: F25)

→ resolute 3 (resolute: F21; resolutely: C149; resolution: C597-608)
 → → purposeful 1 (purposeful: C1000)
 → → decided 17 (decided: P178, C47-48, C71 (twice), C149, C171 (twice), C181 (twice), C286, C347, C408, C741, C1000; decides: C347; deciding: C286; deciduous: F23)
 → resolved 2 (resolved: C949a, C1000)
 → faith 11 (faith: C101, C493 (twice), I309, I312, I313 faithful: P744, C39-40, C691 faithfully: F13 faiths: P626)
 → → religion 9 (religion: C502a, C549, I312; religions: C549; religious: C549 (twice), C957, C1000; religiously: F15)

↔ GUARDSMAN

→ guard 15 (guard: C130 (eight times), C149; guarded: P369, C130; guards: C130, C681; guardsman: C149; guardsmen: C275)
 → gard 35 (gard: C678; garden: P652, P989, C1-4, C47-48 (twice), C62, C130, C347, C408 (three times), C433-434 (three times), C691, C802; gardener: P998, C1-4, C181, C470, C579, C998 (three times), C1000 (five times), I310; gardens: C181, C270, C408, C697)
 → porter 1 (porter: C629)
 → scoutmasters 1 (scoutmasters: C681)

↔ BATTLER

→ valet 3 (valet: C130 (three times))
 → servant 2 (servants: C130, C433-434)
 → → ancillula 1 (ancillula: C802)

→ *Nishtya* “outcast” (13th “nakshatra” in Hindu Moon Mansion)
 → exile 10 (exile: P609, C130, C238, C286, C609-614, C894, C998, C1000; exiled: F17, C130)
 → outflow 1 (outlawed: C681)

→ [**Principes**], **Prince** (Delta Boötis)
 → prince (# **Ali Baba**: **regalia**: **prince** 25)

→ [Alkalurops], **Shepherd's staff** (Mu Boötis) also *Inkalunis*, *Clava*, and *Venabulum*, the “Sixth Star of the Seven Excellencies” in China.

→ staff (# **Bat**)

→ [Izar], **Girdle, Loincloth** (Epsilon Boötis)

→ → [girdle]

→ → belt 3 (belt: C470, C662, C873)

→ → → strap 3 (strap: C137, C1000; strapping: C998)

→ → → waist 1 (waistcoat: C949a)

→ → → sash 1 (sash: C80)

→ “Pulcherrima”, Latin “most beautiful”

→ → beautiful 20 (beautiful: P109, C80, C231, C319, C433-434, C579, C681, C810, C949a, C962, I305, I307, I311; beautifully: F14, C1-4, C47-48, C130, C662, C1000 (twice))

→ “Mintek al Aoua”, Arabic “belt of barker”

→ → messenger 3 (messenger: C17, 29, C171, C433-434)

→ → herald (# **Bat: pile: column: herald 6**)

→ → Iris (# **Bat: stave: Iris 12**)

→ → bark (# **Bat: bate: bark 6**)

PLOUGHMAN

→ [husbandman]

→ → husband 14 (husband: F14, F16, F18, F23 (twice), F24, C181, C433-434 (three times), C549, C579, C991, C1000)

→ farmer 10 (farmer: P825, C149 (four times), C347 (twice), I307 (twice))

♪ grunter 1 (German “farmer”) (grunter: C149)

→ peasant 3 (peasant: F19, C71, C80)

→ mujik 1 (mujik: C287)

→ countrymen 2 (countrymen: C949a, C1000)

→ landlord 5 (landlord: C47-48 (twice), C998 (twice), C1000)

→ hodge 2 (Hodge: twice in Prologue)

↔ GROUND

→ ground 14 (ground: P497, C47-48, C130 (twice), C149 (twice), C171, C181, C597-608, C1000; groundless: C894; grounds: C47-48, C71, C697)

→ earth 13 (earth: P721, C47-48 (twice), C130, C347, C433-434, C470, C493, C549, C802, C998; earthenware: C149 earthy: C347)

→ floor 11 (floor: F19, P143, P444, C47-48, C71, C80, C130 (twice), C171, C230, C347)

→ land 26 (land: P12, P394, P750, C17, 29, C47-48, C62, C131-132, C230, C347, C433-434, C810, C894, I315; landed: C71, C697, C1000; landfalls: P628; landing: C130, C286, C949a; landscape: P756, C71, C92; landscaper: C49; landscapes: C408; landscaping: C998)

→ field 11 (field: F23, P33, C47-48, C130, C172, C603, C691 (twice); fields: P937, C347, I313)

↔ SOW

→ sow 1 (sower: F20)

→ plant 5 (plant: C171, C470; planted: C49; planting: C62; plants: C238)

→ seed 2 (seed: C579; seedy: C408)

→ spread (# **Ursa Major: bear: spread 18**)

→ → propagation 1 (propagation: C697)

→ sieve 1 (sieve: C286)

↔ PICK

→ pick 11 (pick: C408, C671-672; picked: P389, P444, C131-132, C286, C347; picking: C47-48, C929; picks: C1-4, C71)

→ → tip (# **Bat: stick: spike: tip 6**)

→ → cull 1 (cull: C962)

→ → select 1 (select: C493)

→ → choice 14 (choice: F16, P753, C171, C347; choose: P210, P554, P864, C71, C130, C231, C470 (twice), C949a; choosing: C493)

→ → election 1 (election: I307)

→ → assortment 1 (assortment: C47-48)

→ → speckle 1 (speckled: C949)

→ → yield 9 (yield: C130, C681; yielded: C47-48, C130, C347; yielding: C247, C493; yields: F14, C417-421)

→ → collect 21 (collect: C230, C347; collected: C12, C172, C408 (twice), C490; collecting: C47-48, C347, C433-434; collection: C49, C143, C286, C408, C671-672, C920, C949a (twice), I309; collections: C130; collects: P79)

→ → assemble 1 (assemble: C230)

→ → gather 7 (gathered: C47-48, C80, C149, C549, C691; gathering: C347; gathers: C230)

→ potter 1 (potterings: C747-748)

↔ Plough (# **Big Dipper**)

SHEPHERD

→ herdsman 1 (herdsman: C137)

→ swain 1 (swain: C347)

→ swan (Old English “shepherd, swineherd”) (# **Stellarium: constellations: Cygnus: swan 3**)

→ → roommate 1 (roommate: P342)

→ → lover 6 (lover: C80, C697, C991, C1000, I307, I315)

→ shepherd 2 (shepherd: C597-608; shepherds: C149)

→ → sheepdog (# **Stellarium: constellations: Canis: sheepdog 1**)

→ → → sheep 3 (sheep: C130; sheepish: C287; sheepishly: C286)

→ Pan 2 (Arcadian shepherd god) (pan: P326, C149)

→ Alsatian 1 (“German Shepherd dog”) (alsatian: C17, 29)

→ [pastor]

→ → [pastoral]

→ → rustic 2 (rustic: C143, C408)

→ → [bukolic]

→ → → [Virgil]

→ → → metamorphoses 1 (metamorphoses: C579)

→ → → idyll 2 (idyllic: C1-4, C286)

→ → → rural 1 (rural: C433-434)

→ → → country 19 (countries: C1000; country: P932, C12 (twice), C47-48, C62, C71, C162, C171 (twice), C230, C433-434, C469, C681, C894, I307, I309; countryside: C71, C691)

- priest 4 (priest: P190, P635, C549; priests: C171)
- minister 3 (minister: C17, 29, C47-48, C286)
- clergyman 1 (clergyman: C143)
- → drove 12 (drove: P769, P804, C62, C149, C238, C275, C408 (twice), C469, C741, C1000; droves: F18)
- → flock 1 (flock: P438)
- → → huddle 3 (huddle: C47-48, C1000; huddled: C171)
- → → [shrink]
- → → → psychiatrist 3 (psychoanalysts: C57; psychiatrist: C80, I313)
- → pasture 1 (pastures: C137)
- → → meadow 1 (meadow: C149)
- → → → mead 1 (mead: C149)
- → → → → nectar 1 (nectarine: C408)

ICARIUS

- [winegrower]
- wine 9 (wine: C17, 29, C62, C130, C171, C286, C691, C991 (twice); wines: C671-672)
- vine 6 (vines: C47-48; vineyard: C408; vineyards: C17, 29, C408, C691)
- ♪♪ vinograd (Russian “vineyard”) 5 (vinograd: C17, 29; vinogradus: C17, 29, C171, C949a, I307)
- vintage 1 (vintage: C671-672)
- grape 3 (grape: C17, 29, C49, C171)
- brut 8 (brutal: C62, I309; brutality: C470; brutally: C1000; brute: C433-434; brutes: P929; brutish: C171, C991)
- tokay 1 (tokay: C991)

↔ DEATH OF ICARIUS’S DAUGHTER

- the death of Shade’s daughter Hazel Shade
- death of a dog (“Sybil had had the animal destroyed (half-paralyzed Skye terrier) soon after its mistress’s hospitalization, incurring the wrath of Hazel who was beside herself with distress”, C230)
- [Aiora] (day of swinging)

→ swing 14 (swing: F15, P57, C61 (twice), C80, C949a, I312; swinging: F24, C17, 29; swings: C61; swung: F20, P130, C130, C991)
 → → cradle 1 (cradled: C1000)
 → → sweep 4 (sweep: C80, C131-132, C172; sweeps: C171)
 → → wobble 2 (wobble: P735; wobbly: F22)
 → → oscillate 1 (oscillate: F23)
 → → sway 1 (sway: P56)
 → → hunt 8 (hunt: C171; hunters: C681; hunting: C47-48, C71, C149, C949a; hunts: C957; huntsman: C130)
 → → stagger 4 (staggered: C171, C230; staggering: C71, C149)
 → → shake (# **Big Dipper: cart: gourd: shake 7**)
 → → rock 15 (rock: P482, C130 (twice), C149; rocket: C681; rocking: F23, C149; rocks: C130, C149 (twice), C347, I307; rocky: C47-48, C149, I310)
 → → → ice 15 ((ice: F20, F27, P498, P823, C34-35, C39-40, C79, C149, I315; icebox: C47-48, C230; icelandic: C949a (twice); icy: P155, P917))

BOOT

→ monarch 7 (His Majesty Charles Kinbote) (monarch: C12 (twice), C894, I305, I308, I314; monarchs: C596)
 → boot 2 (boot: C433-434, C691)
 → booties 1 (booties: C1000)
 → → snowboot 2 (snowboots: F20, C1000)
 → → riding boot 1 (riding boot: (C433-434)
 → → jackboot 1 (jackboots: C681)
 → → bottekin 2 (bottekin: I306; bottekings: C71)
 → → brogues 1 (brogues: C149)
 → → pumps 1 (pumps: C130)
 → → slippers 3 (slippers: C130 (twice), C149)
 → → sneakers 1 (sneakers: C130)
 → → clogs 1 (clogged: C949a)
 → → sandals 3 (sandals: C408 (three times))
 → → galosh 2 (galoshes: F24, C1000)
 → → rubber 7 (rubber: F15, P533, P702, C181, C230, C319; rubberbanded: C991)

- → loafers 1 (loafers: C1000)
- → shoe 11 (shoe: P879, P884, C130, C149; shoehorn: P943; shoes: P28, C130 (three times), C286, C949a)
- foot 56 (foot: F23 (three times), P149, C17, 29, C47-48, C171, C181, C408, C629, C681, C949a, C991, I311; football: C47-48, C130; footfalls: C130; footing: F20, C130; footman: C130, C408 (twice); footmen: C433-434; footnote: C47-48, C172, C937; footnotes: C803, C939-940; footpath: C347; footpaths: C681; footprints: C27; footstep: P426; footsteps: C62; footstool: C130, C691; footwear: C71; underfoot: C149; feet: P20, P24, P354, P578, P693, C80, C130, C149 (four times), C238, C286, C287, C347, C433-434, C949a, C1000, I315)
 - → instep 1 (instep: P585)
 - [footwear] foot tracks (“A dot, an arrow pointing back”, P24; “[T]he thirty-year-old patterned imprint of Oleg’s shoe, as immortal as the tracks of an Egyptian child’s tame gazelle made thirty centuries ago on blue Nilotic bricks drying in the sun”, C130.)
 - pēs (Latin “foot”, genitive *pedis*)
 - → pedometer 3 (pedometer: C130 (three times))
 - → pedestrian 2 (pedestrian: C596, C629)
 - ♪pied-à-terre 1 (Fr.) (pied-à-terre: C12)
 - socks 1 (socks: C949a)
 - → anklesocks 1 (anklesocks: C130)
 - footstep 1 (footsteps: C62)
 - step 35 (step: C149 (twice), C1000 (twice); stepped: P499, P730, C130 (twice), C681, C949a; stepping: F21, C17, 29, C1000; steps: F22, P246, P340, C47-48, C130 (four times), C171 (twice), C246, C286, C408 (twice), C691, C949a (twice), C991, C1000 (three times), I314)
 - → pace 3 (pace: F23; paced: C47-48, C286)
 - → pitch 3 (pitch: C130, C347, C579)
 - → move 14 (move: C80; moved: F19, P198, P508, C17, 29, C62, C71, C130 (twice), C171, C433-434, C627, C681, C962)
 - → pas 4 (pas: C286, C678 (three times))
 - → stair 13 (staircase: C80, C130, C149, C230, C949a; stairs: P654, C47-48, C71, C80, C130, C286, C691, C949a)
 - leg 4 (leg: P844, C171, C894, I309)

↔ TRUNK

→ trunk 14 (trunk: P51, P239, C71 (twice), C130 (three times), C238 (twice), C493; trunks: P485, C71, C181, C408)

♪ trompe 2 (trompe: C130; trompeur: C678)

→ torso 1 (torso: C629)

→ → headless statue 1 (headless statue: C130)

→ box 18 (box: C47-48 (twice), C71, C130 (three times), C149, C171, C181, C741, C894, C949a, C1000; boxes: C768; nightbox: C949a; icebox: C47-48, C230; boxful: C171)

→ [ark]

♪ Newark 1 (Newark: C949a)

→ case 33 (case: P238, P560, P587, P715, C27, C42, C47-48, C71, C130 (twice), C181, C275, C347 (twice), C433-434, C493, C549, C629, C803, C894, C949a, I315; casement: C47-48, C130 (twice), C408; cases: F28, C42, C230, C347, C629, C894; showcases: C490)

→ chest 3 (chest: C47-48, C697; chested: C162)

→ [hull]

♪ hullabaloo 1 (hullabaloo: C1000)

♪ hullo 2 (hullo: P539, C181)

→ locker 1 (locker: C949a)

→ basket 3 (C230 (twice), C286)

→ square 14 (square: P48, C47-48 (twice), C80, C130 (twice), C171, C189, C347, C949a, C1000 (twice); squared: C130; squares: C949a)

→ receptacle 3 (receptacle: C130 (twice), C549)

↑ *to die with boots on*

(“One of the bullets that spared me struck him in the side and went through his heart. His presence behind me abruptly failing me caused me to lose my balance, and, simultaneously, to complete the farce of fate”, C1000)

↑ *too big for one's boots*

→ disdainful 1 (disdainfully: C385-386)

→ haughty 1 (haughty: C130)

↑ *put the boot in*

→ harass (# **Bat**: **goad**: **harass** 2)

≈ *kicking downstairs*

→ kicking downstairs 1 (“Plucking a couple of cloaks from a heap of fantastic raiments, Odon pushed the King toward a staircase leading to the street”, C130)

≈ *ugly person*

(**John Shade** – “A fleshy Hogarthian tippler of indeterminate sex. His misshapen body, that gray mop of abundant hair, the yellow nails of his pudgy fingers, the bags under his lusterless eyes”, F26; **Hazel Shade** – “She may not be a beauty, but she’s cute.” P305; “Lovemaking is not everything. Good looks/ Are not that indispensable!” P324-325.)

≈ *the boot*

→ dismissal 1 (dismissal: C470)

→ → dismiss 6 (dismiss: F25, C172 (twice), C1000; dismissed: C408; dismissing: C949a)

→ → expel 1 (expelled: C286)

↑ archaic: *the boot* (*What boots it to complain?*)

→ advantage 3 (advantage: F26, C433-434, C991)

→ profit 1 (profits: F16)

→ avail 10 (avail: C433-434; available: C47-48, C62, C433-434, C579, C741, C949a, C962; availed: C131-132; availing: C130)

→ value 4 (value: C130, C231 valued: F24 values: C130)

→ help 48 (help: F28, P363, P609, P962, C39-40, C47-48, C130, C131-132, C149, C230 (twice), C231, C316, C408, C433-434, C470, C493, C609-614, C629, C678, C691, C697, C949a, C991, C1000 (twice), I310; helped: P311, P481, P645, C1-4, C130, C171, C286, C549 (twice), C1000 (twice); helper: C681; helpful: C171; helping: F24, C80, C949a; helpless: C42, C80, C171, C433-434; helps: P914)

↕ *to boot*

→ as well 2 (as well: C47-48 (twice))

→ likewise 1 (likewise: C998)

→ too 82

→ also 65

♪ BOOTY

→ prey 1 (prey: C171)

→ spoil 2 (spoil: C347 (twice))

→ [plunder]

→ quarry 1 (quarry: C949a)

→ → trophy 1 (trophies: P40)

→ → salvage 2 (salvaged: C1000; salvaging: I310)

♪ BOOTH

→ cabin 7 (cabin: C39-40, C287, C609-614, C1000; cabins: C287, C810; logcabin: I309)

→ → cabinet 2 (cabinet: C47-48, C949a)

→ [stall]

♪ install 5 (installed: F21, C80, C408 installment: C697; fore-stalled: C609-614)

→ counter (# **Bat: hit: counter 12**)

→ stand (# **Ursa Major: bear up: endure: stand 11**)

→ shamble 1 (shamble: C1000)

→ set 24 (set: F15, F21, P702, P899, P983, C47-48, C57, C130, C171, C181 (twice), C275, C347, C949a (twice), C1000 (three times); sets: C47-48, C149, C469; setting: P51, C61, C62)

→ settle 14 (settle: C426, C949a, C991; settled: F17, F22, C149, C171, C347, C697; settler: F19; settlers: C47-48, C238; settles: P994; settling: C993-995)

↔ RAISED HAND

→ raise 12 (raise: C47-48, C71, C768; raised: F26, P116, P470, C17, 29, C130, C287, I314; raises: P579; raising: C71)

→ point 41 (point: F17, P379, P807, C62 (twice), C70, C71, C130, C149 (four times), C231, C238, C347, C431, C433-434, C549, C579, C691, C697, C768, C894 (twice), C1000, I306; pointed: P28, P690, P733, C130, C149, C270, C347, C949a (twice); pointing: P23, P24, C238, C286, C287, C894)

♪ paint 24 (paint: P311, C1-4, C130, C579; painted: P106, P326, C62, C80 (twice), C130 (three times), C143, C189, C433-434, C470, C493, C579, C962; painter: P87; painters: C231; painting: C433-434, C682; paintings: C86-90)

→ lean (# **Bat: verge: lean 9**)

→ pokes 4 (pokes: C502a; poking: C149, C347; pokings: C130)

→ wave (# **Bat: flap: wave 10**)

→ hail 2 (hailing: F26; hails: C408)

BAT (5207)

→ bat 3 (bat: C130, C171; bat-like C130)

♪ -bat- 49 (batch 7, battle 4, battlements 1, Sabbatical 1, debate 4, acrobatic 3, verbatim 1)

♪ -but- 490 (but 437; butcher 1, butterfly 18, buttock 2, button 7, buttonhole 3, buttonless1, buttresses 1; tribute 4, contributed 2, contribution 4, contributions 2; distribute 1, distributed 3, distribution 1, attribute 2)

♪ -bet- 108 (bet 1; betook 2, betray 2, betrayal 1, betrayed 2, betrays 1, better(s) 25, Betty 2, between 60, between 1; Gambetta 1, alphabet 3, Macbeth 1, Tibet 1, quodlibet 1, gobbet 1, abetted 1)

♪ bath 20 (bath: P889, C130, C493, C887-888; bathing: C408, C433-434, C697; bathhouse: C949a; bathrobe: C347; bathroom: C12, C47-48, C80, C181 (twice), C287, C493, C609-614, C887-888, I310; bathrooms: F26)

→ [Somerset] (Somerset County, capital Bath)

♪ somersault 1 (somersault: C493)

→ bar 4 (bar: P388, P849, C470, C691)

♪ -bar- 73 (baroque 1, barbecue 1, barber 2, barrack 1, barrel 1, barbarous 1, bard 4, baritone 1, barn 12, barrow 3, shagbark 4, cabaret 1, embarrass 5, lumbarkamer 1, baron 3, bareback 1, barks 1, debarred 1...)

→ baton 1 (baton: C1000)

→ Billy 1 (billy: C682)

♪ -bill- 3 (billions 1, billiard 1, bills 1)

→ [boomer]

→ cane 4 (cane: F26, C238, C347; canned: C469)

♪ -cane- 5 (hurricane 3, arcane 1, Cannes 1)

→ club 12 (club: F20, F25, P683, C119, C130, C470, C894, C991, I312; clubs: C130, C171; clubwomen: C894)

→ crook 3 (crooked: C697, C810, C949a)

→ cue 1 (cue: C181)

♪ -cue- 2 (barbecue 1, rescues 1)

→ driver 3 (a golf club) (driver: C149, C181, C697)

→ [goad]

→ pale 44 (pale: F13, F15, F16, P15, P640, P962, C17, 29, C42 (twice), C47-48 (three times), C61, C80 (twice), C90-93, C275, C286 (twice), C287, C347 (three times), C433-434 (five times), C549, C596, C680, C691 (twice), C894, C962 (twice), C1000 (four times), I306, I309, I312)

♪ Palermo 1 (Palermo: F19)

♪ Appalachia 8 (Appalachia: F13, C17, C238, C768, C998, Appalachian: C287, C1000, I308)

♪ -pal- 96 (opalescent 2, palette 1, pail 3, paladins 2, pallid 1, appalling 2, pals 1, palm 9, palpitation 2, principals 1, Episcopal 1...)

→ perch 7 (perch: P70, C47-48, C433-434, C991; perched: C240; perches: P872; perching: C993-995)

♪ -perch- 1 (coperched: C162)

♪ porch (# **Big Dipper: plough: trail: porch 15**)

→ [perk]

→ pile 9 (pile: C181, C270, C286, C741; piled: C80; piles: P521, C143; pillar: C181, C347;

♪ compiled 1 (compiled: I313)

♪ -pile- 3 (epilepsy 2, compiled 1)

→ pole 1 (poles: P447)

→ prod 1 (prod: F23)

♪ -prod- 23 (prodigious 3, prodigy 2, produce 2, produced 5, producing 1, product 3, products 1, reproduce 2, reproduced 1, reproduction 2, reproductions 1)

→ reed

♪ -reed- 18 (freedom 6, breed 2, agreed 1, inbreeding 1)

♪ -read- 171

→ rod 1 (goldenrod: C347)

♪ -rod- 41 (rodstein 1, prod 1...)

→ spare 8 (spare: P50, C275, C681; spared: C49, C130, C697, C887-888, C1000)

♪ -spare- 7 (transparent 7)

→ staff 1 (staff: C286)

→ [stake]

♪ -stake- 13 (mistake 13)

→ [stave]

→ stick 4 (stick: C691; sticking: C286, C408, C929)

♪ -stick- 2 (lipstick 1, candlestick 1)

→ [truncheon]

♪ luncheon 2 (luncheoned: P250, C408)

→ [verge]

BAR

→ latch 1 (unlatched C62)

→ lock 19 (lock: C130 (three times); locked: P217, C47-48, C80, C130 (three times), C275, C1000, I309; unlocked: C47-48, C62, C130 (twice); unlocking: C149; lockless: C57; locks: C130)

→ bolt 2 (thunderbolt: C949a; unbolting: C149)
 → hasp 1 (hasped: C130)
 → → clew 1 (clew: C149)
 → → → spill 2 (spill: C230, C1000)
 → → buckle (# **Bat: bodkin: buckle 26**)
 → shut 2 (shut: P831, C949a)
 → doorknob 1 (doorknob: C61)
 → → knob 2 (knob: C130; knobby: P713)
 → → catch 7 (catch: F17, P427, C130, C493, C894; catching: C71;
 catchy: C957)

↔ SHAFT

→ shaft 1 (shaft C949)

→ → spear

♪ speare (Shakespeare 12) (# **Big Dipper: cart: gourd: spear 12**)

→ → → sprout 1 (sprouts: C619)

→ → → imp (# **Ali Baba: money: monkey: imp 2**)

→ bloom 5 (bloom: C130, C270, C433-434, C998; blooming: I307)

→ [reef]

→ → ridge (# **Ornament: blazon: ridge 4**)

→ → comb (# **Ornament: blazon: comb 4**)

→ → crest (# **Ornament: blazon: crest 4**)

→ → ripple (# **Ornament: blazon: ripple 9**)

↔ STRIPE

→ stripe 11 (strip: C149 (twice), C949a striped: C130, C949a, I307 stripes: C609-614 stripped: P543, C130 stripping: C149; out-stripped: C1000)

→ band 8 (band: F15, P533, P993, C286, C433-434; bandaged: C149; bandy: C681; rubberbanded: C991)

→ → sinister 2 (band on escutcheon for sinister) (sinister: C286, C768)

→ → bracelet 1 (bracelet: C998)

↔ BARRIER

- dam 1 (granddam: C681)
- embankment 2 (embankment: C149, C697)
- block 7 (block: C347, I309; blocked: C47-48; blockhead: C172; blockheads: C629; blocking: C171; blocks: C681)
- traverse 6 (traverse: C662; traversed: F23, C408, C949a; traverses: C149; travestissement: C181)
- ditch 5 (ditch: C71, C130 (twice), C149, C171)
- [dike]
- ≈ lesbian 2 (“[H]er boy-handsome tousle-haired girl friend”, C181; “[T]he patroness of the arts who had sponsored Aunt Maud’s last exhibition”, C181)
- bulwark 2 (bulwark: C130, C681)
- battlement 1 (battlements: C1000)

↑↓ *won’t have a bar*: cannot tolerate (Austral and NZ)

- dislike 9 (dislike: C171 (twice); disliked: C171 (twice), C230, C247, C697, C991; dislikes: C949a)
- forbidden 3 (forbidden: F23, C130, C596)
- interdict 1 (interdiction: C549)

↑↓ *behind bars*

- prisonlike 1 (prisonlike: C47-48)
- jailed 1 (jailed: F17)

↔ EXCLUDE

- exclude 1 (excluded: C802)
- expel 1 (expelled: C286)
- obstruct 2 (obstructed: C920; obstruction: C47-48)
- obstacle 1 (obstacle: C469)

↔ MEASURE (the unit of music contained between two bar lines)

- grade 19 (grade: C130, C149; graded: C47-48, C149; grados: C49; gradual: P17, P209, C17, 29, C171, C991; gradually: C71, C130, C149, C171, C286, C433-434, C991, C1000; graduate: C181)

♪ Gradus 117 (gradus: C1-4 (twice), C17, 29 (six times), C80, C120-121, C131-132 (twice), C171 (many times), C181 (twice), C209, C286 (many times), C408 (many times), C469 (three times), C596(-four times), C697 (six times), C741 (five times), C873, C949a (many times), C1000 (twice), I307 (twice), I313)

→ degree 8 (degree: C12, C17, 29, C42, C376-377, C426, C493, C949a, I307)

→ level 7 (level: F27, C47-48, C149, C172, C408, C549; levels: C949a)

→ stage 9 (stage: P310, P599, C1000; staged: P113; staggered: C171, C230; staggering: C71, C149; staging: C70)

↔ PROFESSION OF LAW

→ low 11 (low: F23, P964, P994, C130 (twice), C149, C286, C408, C426 (twice), C993-995)

→ court 26 (court: C47-48 (three times), C71, C80, C109, C130 (five times), C681 (twice), C810, C894, I310; courted (C171; courteous: F23; courtesan: C433-434; courtesans: C671-672; courtesy: F25, C247, I308; courtroom: C47-48; courts: I310; courtyard: C130)

→ → mash 1 (mash: C894)

↔ BARS

→ framework 1 (framework: C47-48)

→ arbor 3 (arbor: I310; arborlike: C47-48, C991)

→ reticulation 1 (reticulation: F19)

→ trellis 1 (trellis: C433-434)

→ [grill]

→ → barbecue 1 (barbecue: C181)

BAR (abbr) – Browning automatic rifle

→ browning 3 (browning: C671-672, C949a, C991)

↔ NULLIFICATION

(the commentator's last word, F29)

↕ *bar none*

→ without exception 4 (“Now I shall spy on beauty as none has/
Spied on it yet. Now I shall cry out as/ None has cried out. Now I shall
try what none/ Has tried. Now I shall do what none has done”, P835-838)

BATON

→ relay 1 (relay: C1000)

BILLY

BODKIN

→ bodkin 1 (bodkin: I306)

♫ Botkin 9 (botkin: C71, C172, C493, C894, I306 (twice); bot-
kine: C894)

♫ botekin (# **Boötes: boot: foot: botekin 2**)

↔ KNIFE

→ knife 3 (knife: C286, C47-48, C130)

→ dagger 2 (dagger: C34-35, C47-48)

→ stiletto 3 (stiletto: I306; stilettos: P35, C34-35)

→ blade 6 (blade: P931, C741, C1000; blades: C47-48, C70, C149)

→ → shoulder blade 2 (shoulder blade: P274; shoulder blades:
C347)

→ → → shoulder 12 (shoulder: F26, C80, C149, C802, C949a,
C1000; shouldered: C130, C149; shoulders: C47-48, C71, C130 (twice),
C671-672)

→ → paddle (# **Bat: stick: cudgel: paddle 1**)

→ → leaf 10 (leaf: C49, C90-93, C91 (twice), C629, C993-995;
leafing: C949a; leafings: F28; leaflets: C47-48, C596)

→ → → rag 7 (rag: C347, C408, C949a; ragdoll: C433-434; rag-
ged: C137, C230, C408)

→ → → → mop 2 (mop: F26, C1000)

→ → [sheet]

→ → → cover 10 (cover: F13, C949a; covered: F22, P10, C80,
C130, C149, C993-995; coverlet: C80, C230)

→ → → coat 14 (coat: C62 (twice), C130, C286, C408, C949a (three times), C1000; coated: F22 (twice), C181 (twice), C408)

→ → → shroud 4 (shroud: C240 shrouded: C47-48, C130; unshrouded: C240)

→ → → newspaper 19 (newspaper: F14, F22, C92, C149 (three times), C171, C240, C347, C408 (twice), C433-434, C691, C741, C803, C873, C949a; newspapers: C286, C596)

→ → → → news 8 (news: C71, C171, C181, C433-434, C596 (twice), C741, C802)

→ → → → magazine 9 (magazine: F24 (twice), P747, C91, C286, C347, C949a; magazines: C143, C741)

→ → → → → newsreel 1 (newsreels: C894)

→ → skate 4 (skater: C130, I306; skaters: P489; skates: C149)

→ sword 1 (sword: C347)

→ → spades 3 (a card suit, category of “swords” in Tarot cards) (spade: C1000; spades: C162, C171)

→ → → Negro 9 (negro: P470, C143, C181, C470 (three times); negroes: C470 (twice), C998)

→ → handle (of the sword) (# **Big Dipper: dip: cavity: bowl: handle 3**)

→ → grip (# **Big Dipper: dip: cavity: bowl: grip 4**)

→ → → grab (# **Big Dipper: dip: ladle: scoop: grab 2**)

→ hardy 1 (hardy C34-35)

→ → brave 5 (brave: C171, C275, C286; braved: C347; bravura: C697)

→ → daring 1 (daring: C433-434)

→ → bold 1 (bold: C130)

→ → tenacious 2 (tenacious: C493, C894)

→ → chisel (# **Stellarium: constellations: chisel 1**)

→ → [gouge]

→ → → fraud 3 (fraud: C286, I307 frauds: P930)

→ → → gull 5 (gull: C240; gulls: P243, P441, C240)

→ → solid 8 (solid: F15, F19, P555, C181, C470, C681; solidly: C130, C949a)

→ slice 1 (slice: C171)

→ → patch 6 (patch: P906, C47-48, C149; patches: C347, C1000; snowpatches: P485)

→ → piece 20 (piece: P239, P784, C61, C71 (twice), C130 (twice), C149, C171 (twice), C238 (twice), C286, C697, C741, C949a; piece-meal: C171; pieces: C47-48, C130; mantelpiece: C149)

→ → → bit 14 (bit: C287, C347, C385-386 (twice), C408, C433-434, C768, C835-838; bits: P612, C130, C149 (twice), C230, C502)

→ → strip (# **Bat: bar: strip 11**)

→ razor 4 (razor: C741, C920, C949a, C1000)

→ → shave 8 (shaved: P889, C12, C949a, I310; shaving: P892, C937; clean-shaven: C681; unshaven: C71)

→ → barber 2 (barbers: C697; barbering: C920)

♪ zhiletka 1 (Russian “razor”) (zhiletka: C70)

→ scissors 2 (scissors: P183, C130)

↔ CUT

→ cut 14 (cut: C47-48 (twice), C71, C130 (twice), C149, C171, C347, C408, C681, C1000 (twice); cutting: F28, C149)

→ pare 2 (pare: P185, P245)

→ score 1 (score: P388)

→ chip 5 (chip: C61 (three times); chippo: P65 (twice))

→ clip 10 (clipped: F15, C92; clipping: F28, C741; clippings: C91; unclipped: C949a; paperclip: P61; paperclips: C61)

↔ STAB

→ stab 2 (stabbed: C62; stabs: C949a)

→ [pierce]

→ → wedge 1 (wedged: C949a)

→ → hole (# **Big Dipper: dip: hole 6**)

→ → drill 2 (drill: P855; drilling: C962)

→ → force (# **Bat: prod: push: force 21**)

→ → → necessity 3 (necessitated: C1000; necessitates: C949a; necessity: C549)

→ prick 3 (prickly: P901; prickliness: P906; prickly-chinned: C433-434)

→ → cock 5 (cock: P603, C603; cocked: F22, C149, C810)
 ♪ cocktail 1 (cocktail: C629)
 ♪ locock (# **Bat: perk: peacock: locock 1**)
 ♪ peacock (# **Stellarium: constellation: Pavo: peacock 3**)
 ♪ woodcock (# **Bat: perk: peacock: woodcock 1**)
 → → → dick 1 (dick: C181)
 → → → sleuth 1 (sleuth: C697)
 → thrust 2 (thrust: C130; thrusts: C376)
 → → hustle 2 (hustle: C62, C1000)
 → penetrated 10 (penetrated: C12, C549; penetrating: I310;
 penetrations: C130, C172; peninsula: C149 (twice), C171, I305, I306)
 → puncture 1 (punctured: C894)
 → pang 4 (pang: C433-434 (twice); pangs: C596, C949a)
 → transfix 1 (transfixed: C1000)
 → plunge (# **Big Dipper: dip: soak: plunge 4**)

↔ BUCKLE
 → buckle 1 (buckle: C130)
 → clasp 3 (clasp: C130 clasped: P578 clasping: C286)
 → [stitch]
 → → joint 9 (joint: C172, C181, I312; jointly: C433-434; joints:
 C130, C181; disjointed: F14, P234, C12)
 → → tuck 3 (tucked: P81, C149, C949a)
 → → seam 2 (seamed: C493 seams: C1000)
 → → sew 2 (sewed: C1000; sewing: C130)
 → → thread 4 (thread: P139, C47-48, C149, C697)
 → → loop 3 (loop: C71; looping: C62, C408)
 → hook 2 (hooks: C171; unhook: C408)

BOOMER

↔ [LEVER]
 ♪ liver 2 (liver: C47-48; livery: C1-4)
 → riddle 1 (riddle: F24)
 → → handle (# **Big Dipper: dip: cavity: handle 3**)
 → ingot 1 (ingots: C71)

- bar (# **Bat: bar 4**)
- [crank]
- → joint (# **Bat: pile: buckle: joint 9**)
- → knuckle 2 (knuckledusted: C171; knuckles: C549)
- → ankle 5 (ankle: C130, C149, C998; ankles: C80; anklesocks: C130)
- → article 9 (article: P767, P799, C71, C98, C417-421, C691; articles: P416, C47-48, C469)
- → eccentric 5 (eccentric: F24, C143, C149, C347, C894)
- → quaint 4 (quaint: P293, C149; quaintly: C894; quaintness: P738)
- ♪ acquaintance 2 (acquaintance: C172, C347)
- → odd 14 (odd: P455, P946, C149, C172, C230, C347, C347-348, C408, C998; odder: C171; oddly: C17, 29, C71, C149; odds: C803)
- → weird 3 (weird: P219, C130, C493)
- → codger 1 (codger: C286)

CANE

↔ SWAGGER

- swagger 1 (swagger: C681)
- → bundle 1 (bundle: C286)
- → cockiness 3 (cocked: F22, C149, C810)
- → → rooster 1 (rooster: C835-838)
- ♪ woodcock (# **Bat: perk: peacock: woodcock 1**)
- ♪ cocktail 1 (cocktail: C629)
- ♪ peacock (# **Stellarium: constellation: Pavo: peacock 3**)
- ♪ locock (# **Bat: perk: peacock: locock 1**)

↔ REED

- reed 3 (reed: P713; reedy: P477, P499)

CLUB

↔ CAFÉ

- café 5 (cafe: C286, C408, C697; cafes: C130, C596)
- cabaret 1 (cabaret: C80)

- lodger 2 (lodger: C62; lodgings: F13)
- → lodge 8 (lodge: F28, C991; lodged: C71, C130; dislodge: C47-48, C130, C579; dislodged: C47-48)
- association 4 (association: I315; associations: C34-35, C42, C681)
- company 8 (company: C62, C130, C270, C347, C697, C894, C949a (twice))
- society 2 (society: F24, C80)
- cafeteria 1 (cafeteria: C894)
- restaurant 4 (restaurant: C149 (twice), C697, C949a)
- joint (# **Bat: pile: buckle: joint 9**)
- casino 1 (showcases: C490)

↔ THE BLACK TREFOIL SYMBOL

- playing cards 4 (playing cards: C47-48 (twice), C171 (twice))
- card players 2 (card players: C130 (twice))
- [trefoil]
- → clover 1 (clover: P878)
- → spade 3 (spade: C1000; spades: C162, C171)
- → heart 44 (heart: F22, F25, P77, P295, P694, P736, P748, C17, 29, C47-48 (three times), C61, C62 (twice), C149 (three times), C270, C287, C408, C426, C433-434 (twice), C662, C678, C691 (three times), C802 (twice), C962 (twice), C991, C1000, I309, I313; heartache: C433-434; hearted: C79, C549; heartless: C47-48, C347, C417-421, C433-434)
- → diamond (# **Ali Baba: jewelry: diamond 4**)
- → tiles (# **Bat: hit: tiled 3**)

↑ *in the club*

- join 10 (join: F20, P221, C47-48, C92, C130, C1000; joined: C691, C894; joining: C47-48; joins: C47-48)

CROOK

↔ CONSPIRATOR

- conspirator 2 (conspirators: C130, C469)
- plotter 2 (plotter: C408; plotters: C171)
- [pyromaniac]

♪ pyrotechnic 1 (pyrotechnics: C734-735)
 → blackmailer 1 (blackmailer: C47-48)
 → smuggle 2 (smuggle: C62; smuggled: P639)
 → snatch (# **Big Dipper: dip: ladle: snatch 1**)
 → man slayer 1 (slayer: I309)
 → murderer 3 (murderer: C596 (twice); murderers: C433-434)
 → assassin 3 (assassinate: I313; assassinated: C130; assassins: C62)
 → killer 13 (killer: F17, C17, 29, C62, C408, C697, C949a (four times), C1000 (three times), I307)

↔ FUGITIVE

→ fugitive 12 (fugitive: C42, C71, C130 (twice), C149 (twice), C171 (twice), C286, C949a; fugitives: C149, C286)

↔ BEND

→ bend 6 (bend: P256, C130 (twice), C408; bending: C433-434; bendlet: F23)
 → bent 12 (bent: F15, P313, P475, C71, C130 (twice), C143, C149 (twice), C181 (twice); unbent: C149)
 → bow (# **Artemis: insignia: bow 8**)
 → hunch 2 (hunched: C47-48, C949a)
 → scrunch 1 (scrunching: C181)
 → twist 8 (twist: C47-48, C171; twisted: P180, P347, C149, C810; twisting: C149)
 → curve 8 (curve: C162, C681; curved: C286, C1000; curving: F20, P409, C47-48, C408)
 → turn 74 (turn: F15, F28 (twice), P55, P404, P525, P655, P742, C47-48, C86-90, C149 (twice), C287, C433-434 (twice), C493 (twice), C549 (twice), C741, C802, C949a (twice), C1000 (twice); turned: F16, F22, F23, P142, P259, P318, P465, C47-48 (twice), C71 (twice), C80, C130 (three times), C149 (twice), C171, C230, C433-434 (twice), C609-614, C681 (twice), C691 (twice), C768, C949a (twice), C1000; turning: P492, P779, C62, C80, C130 (three times), C149 (three times), C287, C347, C629, C741, C894 (twice); turns: F14, P943, C47-48, C727-728)
 → veer 2 (veered: C130, C1000)

→ awry 1 (awry: C991)
 → topsy-turvy 1 (topsy-turval: P809)
 → tumble 9 (tumble: C71, C287; tumbled: P353, C79, C80, C130;
 tumbler: C130, C493; tumbling: P660)

CUE

→ pool 12 (pool: C80, C130 (three times), C149 (twice), C408
 (three times), C697, C998; pools: P928)
 → billiards 1 (billiard: C408)
 → replica 1 (replicas: C71)
 → line (# **Bat: verge: line 178**)
 → row 7 (row: P693, C47-48, C62, C347, C894; rows: C181, C949a)
 ♪ rowans 1 (rowans: C12)
 ♪ rowboat 1 (rowboat: C149)
 ♪ rowdy 1 (rowdy: C171)
 → order (# **Bat: staff: headquarters: order 14**)
 → turn (# **Bat: crook: bend: turn 74**)

DRIVER (a golf club)

→ chauffeur 2 (chauffeur: C181, C691)

GOAD

↔ SPUR

→ spur 2 (spur: C71 spurred: P20 spurt: C42)
 → stimulating 1 (stimulatingly: C741)
 → impulse 1 (impulses: C697)
 → induce 2 (induced: F24, C71)
 → stir 1 (stirless: C130)
 → courage 3 (courage: C286; courageous: I313; discouraging: C998)

↔ ANNOY

→ annoy 7 (annoy: C172, C949a; annoyance: C47-48, C130; annoyed: F16, C1000; annoying: C433-434)
 → disturb 5 (disturb: C433-434; disturbance: C230 (twice); disturbed: C433-434; disturbing: C231)

- harass 2 (harassed: C171, C172)
- needle1 (needleless: F18)
- irritate 5 (irritated: C47-48, C80; irritating: C171, C609-614; irritation: C286)
- bother 9 (bother: F28, C47-48 (twice), C810, C949a; bothered: F22, C172, C609-614, C697)
- haze 6 (haze: P254, P580, C47-48, C149, C433-434, C493)
- provoke 4 (provoke: C130, C171; provoked: P722; provoking: C47-48)
- graberman 1 (grabermann: P624)

PALE

- ↔ FADE
- fade 7 (fade: C286, C433-434; faded: C149 (twice), C433-434; fading: P202, C549)
- mute 7 (mute: P818, P871, C231, C841-872; muted: C149 mutes: C286; transmuted: C433-434)
- pastel 1 (pastel: I312)
- soft 14 (soft: F17, P68, P456, P753, C80, C130, C149 (twice), C493, C681, I305; softer: P284; softish: C949a; softly: C408)
- subtle 6 (subtle: F15, P139, C80, C131-132, C727-728; subtly: C238)
- dim 16 (dim: P159, P547, P957, C17, 29, C130, C149 (twice), C181, C1000, I312; diminishing: C80; dimly: C130 (three times), C493; dimness: C549)
- → gloom 9 (gloom: P595, C47-48, C130, C681, I308; gloomily: C143; gloomy: F20, P681, C681)
- → → lugubrious 2 (lugubrious: C130, C1000)
- fair 23 (fair: F13 (three times), F14, F15, P309, P453, P512, P558, C47-48, C109, C130 (twice), C171, C286, C408, C549, C1000; fairer: C68; fairies: P310, C316; fairly: C286, C949a)
- ivory 4 (ivory: P820, C130, C433-434, C962)
- light 83 (light: F13, P16, P119, P437, P473, P612, P655, P817, P996, C12, C39-40, C42, C47-48 (four times), C57, C71, C80 (twice), C130 (nine times), C149 (four times), C181 (four times), C286, C347

(six times), C408, C433-434, C470, C549 (twice), C609-614, C949a, C998, I311; lighted: C130, C549, C629, C949a, I312; lighter: C79, C408, C413; lighting: C47-48, C230; lightly: C57, C130, C385-386, C922; lightning: C130 (twice), C149, C347, C949a; lights: P346, P362, C61, C71, C171, C347 (five times), C596)

→ pallid 1 (pallid: C286)

→ shade 135 (Shade: 160; shadeans: F14, F18; shaded: C91, C130, C408, C782; shadei: C71 (twice), I315; shades: F20, F23, C47-48, C119, C181 (three times), C230, C287 (three times), C347 (twice), C385-386, C403-404, C433-434, C579 (five times), C691 (twice), C802 (twice), I309; shadism: C835-838; shadow: F23, P1, P131, P990, C34-35, C47-48, C61, C62 (twice), C71, C80, C131-132, C149, C171 (twice), C181 (three times), C949a; shadowgrapher: C286; shadows: F15, P53, P362, C47-48 (twice), C130, C149, C171 (three times), C286 (three times), C549, C741, C894, C949a, I305, I313)

♪♪ umbrella 3 (Latin *umbra* “shade” or “shadow”, diminutive “umbrella”) (umbrella: C71, C130, C131-132)

→ → blinds 1 (blinds: C609-614)

→ → specter (# **Ursa Major: bher root: brownie: specter 3**)

→ → ghost (# **Ursa Major: bher root: brownie: ghost 19**)

→ → poltergeist (# **Ursa Major: bher root: brownie: poltergeist 4**)

→ → wraith (# **Ursa Major: bher root: brownie: wraith 1**)

→ → spook (# **Ursa Major: bher root: brownie: spook 2**)

→ ashen 4 (ashen: P3; ashes: C47-48; ashtrays: C47-48, C181)

→ bleach 1 (bleached: C681)

→ [waxen]

→ → wax 8 (wax: C1-4, C549; waxwing: P1, P131, C1-4; waxwings: P181, I315; waxworks: C681)

→ white 56 (white: F19, F26, F28, P15 (twice), P55, P316, P333, P413, P438, P446, P669, P707, P716, P758, P788, P925, P995, C47-48, C62, C71, C80, C130 (three times), C181 (three times), C316 (twice), C319, C347, C408 (twice), C433-434 (twice), C470 (twice), C579, C681, C691, C782 (twice), C949a (three times), C991, C1000 (twice); whitehorse: C949a; whites: C316, C470, I314; whitewashed: C47-48, C130; whither: C130)

→ sick 7 (sick: C130, C949a, C998; sickening: C470, C949a; sickly: C80, C286)

→ feeble 3 (feeble: C80, C230, C1000)

→ weak 6 (weak: C80, C92, C130, C230, C408, C596)

↔ [STOCKADE]

→ jail 6 (jail: P394, C149; jailed: F17; jailer: C130; jailers: C130; jails: C171)

→ prison 12 (prison: C47-48 (three times), C70, C149, C171, C549, C894; prisoner: C130 (twice), C1000; prisonlike: C47-48)

↑ *beyond the pale*

→ beyond the board 1 (beyond the board: C949)

PERCH

↔ NEST

→ nest 3 (nest: C80, C991; nests: P79)

→ seat 20 (seat: C80 (twice), C181, C286, C347, C408 (twice), C549, C691, C697, C741, C873, C894, C949a, C962, C1000; seated: F24, C894; seats: C70, C579)

→ place 50 (place: P206, P391, P622, P891, C12, C17, 29, C71 (twice), C80, C130, C171, C230, C286, C347 (three times), C433-434, C493, C579, C609-614, C691 (twice), C697 (twice), C741, C991, C998, I306, I307 (twice), I314 (twice); placed: F28, C47-48, C80, C130, C149 (twice), C181 (twice), C502, C1000; placement: C949a; places: F16, P896, C47-48 (twice), C91, C741; displace: P46, C426 displaced: C62; commonplace: C47-48, C130, C347; fireplace: C408; replace: F15, P716, C130, C240, C347, C417-421; replaced: C47-48, C71, C130 (twice), C149, C286, C347, C376-377, C433-434, C741; replaces: C629; replacing: C417-421)

→ settle 14 (settle: C426, C949a, C991; settled: F17, F22, C149, C171, C347, C697; settler: F19; settlers: C47-48, C238; settles: P994; settling: C993-995)

→ sit 17 (sit: P199, P339, P353, P894, C47-48, C61; sits: P579 sit-ter: C433-434; sitting: F23, C47-48 (twice), C130, C171, C347, C376-377, C579, C697)

→ rest 21 (rest: F27, C71, C149 (twice), C286 (twice), C433-434 (twice), C579, C697, C949a, C991, C993-995, C1000; resting: C130, C181, C408, C597-608, C691, C991; rests: C596)

→ balance 2 (balance: F15, C1000)

↔ ROOST

→ roost 1 (rooster: C835-838)

→ brood 1 (brood: C741)

→ coop 1 (cooperative: C130)

→ pen 21 (pen: P368, P846, P849, P862, P870, C17, 29, C367-370; pencil: F21, C47-48, C109, C130 (twice), C470, C691, C949a (three times); penless: P862; penned: F17, C171, C286)

PERK

↔ PEACOCK

→ peacock (# **Stellarium: constellation: Pavo: peacock 3**)

→ flounce 3 (flounced: C80 flounces: C596; flouncing: F24)

→ swagger (# **Bat: cane: swagger 1**)

→ → bundle (# **Bat: cane: bundle 1**)

→ → cockiness (# **Bat: cane: cockiness 3**)

→ → → rooster (# **Bat: cane: rooster 1**)

↔ FINANCIAL ASSISTANCE

→ financial assistance 1 (financial assistance: C998)

↔ APPANAGE

→ prerogative 1 (prerogative: C962)

↔ BAKSHEESH

→ tip (# **Bat: stick: spike: tip 6**)

↔ ZESTY

→ zesty 1 (zesty: P489)

→ vigor 5 (vigor: C1000; vigorous: C130, C408; vigorously: C149, C691)

→ → drive 25 (drive: F27, P945, C130, C149, C181 (three times), C347, C433-434, C949a (twice); driven: C171, C408, C579, C949a; drives: I311; driveway: F20 (twice), F22, C181; driving: C71, C137, C181, C286, C408)

→ → zip 2 (zipper: P289; zipping: C171)

→ → power 16 (power: P317, C171, C802; powered: C47-48; powerful: F19, F20, F22, C71, C130 (twice), C131-132, C181, C433-434, C949a, C991, I305)

→ → energy 6 (energetic: C949a; energetically: C149; energy: F19, C47-48, C71, C171)

perk up

→ refreshing 2 (refreshing: C71, C181)

perky

→ merry 5 (merry: C70, C80, C149, C741; over-merry: C741)

→ → lofty 1 (lofty: C130, C286)

→ gay (# **Bat: slang: gay 6**)

→ → fag (# **Bat: slang: fag 1**)

→ → queer (# **Bat: slang: queer 3**)

→ → camp 1 (# **Big Dipper: van: camp 1**)

→ → fairy (# **Bat: slang: fairy 5**)

→ → [bear fruit]

→ → → fruit (# **Bat: types: fruit bat: fruit 11**)

≈ pansy 1 (Viola Tricolor) (pansy: C894)

→ vivacity 2 (vivacity: F23; vivacious: C130)

→ cheerfully 2 (cheerfully: P606, C597-608)

PILE

↔ BRACE

→ brace 4 (brace: F21, C493; bracelet: C998; braces: C470)

→ support (# **Ursa Major: bear: support 7**)

→ second 33 (second: F13, F23, P585, P981, C47-48 (three times), C49, C80, C91, C130 (twice), C131-132, C149 (twice), C172, C286,

C549, C579, C627, C629, C678, C697, C802 (twice), C803, C937, C949a, I309; secondary: C80; seconds: C120-121, C130, C149)

↔ HEAP

→ heap 6 (heap: C80, C130, C149, C741, C1000; heaped: C1000)

→ crowd 9 (crowd: P442, C12, C629; crowded: C80, C171, C949a;

crowding: P441, C130; crowds: C181)

→ mob 1 (mob: C47-48)

→ stack 8 (stack: F15, C47-48; stacked: P478, C71, C991; stacking: C47-48; stacks: C949a (twice))

→ pack 7 (pack: F28, P287, C922; packed: C71, C149, C171, C493)

→ batch (# **Stick: sticks: series: batch 7**)

→ mass 4 (mass: C629, I310, I311; amassed: C149)

→ plump 7 (plump: P296, P564, C47-48, C91, C149, C230, C671-672)

♪ blimp 1 (blimp: P736)

→ → pudgy 2 (pudgy: F26, C47-48)

→ → succinct 2 (succinct: C939-940; succinctly: C741)

→ → → pithy 2 (pithy: F28, C384)

→ → → laconic 1 (laconic: F20)

→ → → terse 1 (terse: P233)

→ → → thumbnail (# **Ornament: sign: thumbnail 1**)

→ → → compact 4 (compact: C1-4, C42, C493; compactly: C91)

→ → firm 7 (firm: F16, P831, C71, C171, C286; firmly: C286, C1000)

↔ STOCK

→ stock 3 (stock: C149, C247; stockings: C130)

♪ Stockholm 1 (Stockholm: C433-434)

→ magazine (# **Botkin: blade: sheet: magazine 9**)

→ → store 13 (store: F19, F22, F25, P859, C181, C286, C408, C1000; stored: P536, C143; restore: P850, C433-434; restored: C691)

→ news (# **Botkin: blade: sheet: news 8**)

→ newspaper (# **Botkin: blade: sheet: newspaper 19**)

↔ HAIR

→ hair 39 (Latin *pilus* “hair”) (hair: F20, F26, P265, P771, C47-48, C71, C80 (twice), C130, C149 (twice), C240, C408, C433-434 (twice), C681, C691, C697, C949a (twice), C991, C1000 (twice), I311; hairdo: C433-434; haired: F26, F28, P574, C47-48, C181, C470, C681, C1000; hairless: C91; hairs: P920, C920, C949a; hairy: C171; maidenhair: C49)

→ whisker 3 (whiskers: P922, C12, C922)

→ plumage 1 (plumage: C470)

→ [braid]

→ → twist (# **Crook: bend: twist 8**)

→ → tape 1 (tape: P211)

→ → strip (# **Bat: bar: strip 11**)

→ → lane 22 (lane: F20 (three times), P272, P999, C12, C47-48, C62, C130 (twice), C149, C171, C347, C433-434, C810 (twice), C1000, I307, I309, I310; lanes: C130, C408)

→ → way (# **Stellarium: galaxies: Milky Way: way 60**)

→ → ribbon 1 (ribbon: C810)

→ → string 4 (string: C70, C230, C286 (twice))

→ → → cable 2 (cable: C70, C741)

→ → wed 3 (wed: C47-48, C275; wedding: C275)

→ → weave 4 (weave: F17, C47-48, C149, C238)

→ → knit 4 (knit: P340; knitted: C130; knitter: C149; knitting: C149)

→ → fiber 2 (fiber: C171, C949a)

→ [pelage]

→ → fur 2 (fur: C12, C80)

→ → wool 8 (wool: F23, C130, C149; (three times), C894; woolen: C130; woolly: P667)

→ → coat (# **Bat: bodkin: blade: sheet: coat 14**)

→ → hide 5 (hide: C47-48, C230, C433-434, C681, C741)

→ → fell 17 (fell: P53, P196, P248, P694, C62, C71, C130 (twice), C171 (twice), C347, C376-377, C433-434, C681, C962; felling: C171, C1000)

↔ CUT OR UNCUT LOOPS OF YARN

→ loop 3 (loop: C71; looping: C62, C408)

→ yarn 2 (yarn: C149, C549)

↔ THE POINT OF AN ARROW_

→ arraw (# **Stellarium: constellations: Sagitta: arraw 3**)

↔ [HAYMOW]

→ hay 2 (hay: P938, C691)

→ mow 6 (mow: C603 (twice); mowed: P317, P922; mown: C149, C691)

↔ COLUMN

→ column 3 (column: C47-48, C629; columns: C741)

→ pillar 3 (pillar: C181, C347 pillared: F22)

♪ caterpillar 2 (caterpillar: P667, C90-93)

→ pylon 1 (pylons: C70)

→ post 7 (post: C130, C149, C287, C376-377, C493; postcard: P292, C149)

→ → herald 6 (herald: C741; heraldic: C1-4, C270, C408, C579; heralds: C130)

→ → mail 4 (mail: C12, C47-48, C71, C768; airmail: C741)

→ upright 2 (upright: C130, C949a)

→ colonnade 1 (colonnade: C998)

↔ A VERY LARGE BUILDING 1 ("We sat in a cell of walnut and glass fifty stories above the progression of scarabs", F17)

↔ RESIDENCE

→ residence 2 (residence: F13; residential: C47-48)

→ house 74 (house: F19 (twice), F23 (twice), F24, F27, P26, P47, P58, P511, P942, C1-4, C42, C47-48 (many times), C62 (four times), C71 (twice), C130 (twice), C181 (five times), C230 (twice), C286, C408 (six times), C433-434, C493, C579, C682, C691, C802, C949a (twice), C991, C1000 (twice), I308 (twice), I309, I312, I313; household: C47-48, C231; houses: C47-48 (twice), C768; Housman: F25, C920)

→ villa 19 (villa: C47-48, C130 (twice), C408 (four times), C433-434 (five times), C469, C697, C741, I306, I309, I313; villas: C408)

→ apartment 2 (apartment: C80, C949a)

→ chateau 2 (chateau: C62 Chateaubriand: C691)

→ summerhouse 1 (summerhouse: I305)

→ country house 1 (country house: I309)

→ mansion 2 (mansion: C130; mansions: C47-48)

→ manor 2 (manor: C691 (twice))

↔ [WRECKING]

→ crash 7 (crash: P583, C71 (twice), C80; Crashaw: P683; crashed: C171, C230)

→ smash (# **Bat: batter: smash 1**)

→ crack 5 (crack: C181; cracked: C130)

↔ PROTESTERS ON STRIKE

→ strike 13 (strike: P825, C70, C149, C171, C550; strikes: C17, 29, C403-404, C627; striking: C71, C137, C172, C408, C991)

POLE

↔ LAMPPOST

→ lamppost 1 (lamppost: P992)

↔ SKI POLE

→ ski 4 (skis: F27; skiing: C130, C149; skier: C130)

↔ SWIVEL

→ swivel chair 1 (swivel chair: F23)

→ rotating 2 (rotating: F19, P414)

→ → wind (# **Bat: flap: flutter: wind 15**)

↑↓ *poles apart*

→ opposite extremes (Kinbote and John Shade: “[O]ne a cosmopolitan scholar, the other a fireside poet”, C42)

- ↑ *up the pole*, on the wrong track
- mistaken 5 (mistaken: C47-48 (twice), C80, C247, C998)
- loony (# **Bat: batty: loony 1**)
- cracked (# **Bat: batty: cracked 1**)
- gaga (# **Bat: batty: gaga 1**)
- mad (# **Bat: batty: mad 6**)
- lunatic (# **Bat: batty: lunatic 4**)

PROD

↔ STIMULATE

- stimulate (# **Bat: goad: stimulate 1**)
- prompt (# **Bat: stave: prompt 9**)
- urge 16 (urge: C47-48, C230, C493, C1000; urged: F16, F24, C347, C579; urgent: C130, C131-132, C682, C949a; urgently: C433-434, C768; urging: C42, C433-434)
- spur (# **Bat: goad: spur 1**)
- courage (# **Bat: goad: courage 3**)

↔ GOOSE

- goose 4 (goose: C189 (twice), C319, I307)
- → swan (# **Stellarium: constellations: Cygnus: swan 3**)

↔ PUSH

- push 5 (push: C80; pushed: P144, C130; pushing: C149, C949a)
- propel 2 (propeller: C949a; propelling: C131-132)
- stab (# **Bat: bodkin: stab 2**)
- force 21 (force: F13, P344, C131-132, C149, C231, C238, C347 (twice), C433-434; forced: F17, P161, C408, C433-434 (twice), C949a, C1000; forces: F26, C1000; forcibly: C894; enforced: C130, C741)
- elbow 4 (elbow: C47-48, C149, C433-434, C991)

≈ *Protestantism*

- Protestantism 2 (protestant: C17, 29; protestantism: C549)

ROD

↔ BAUBLE

→ bauble 1 (bauble: C149)

→ trifle 4 (trifled: C80; trifles: C172, C433-434, C991)

→ → tidbit 2 (tidbits: C929, I310)

→ jot 4 (jotted: C172; jottings: C42, C347, C549)

→ jester 3 (jester: C681; jesting: F21, C627)

→ goliard 1 (court jester: C681)

→ → jest 1 (jest: jest: C835-838)

→ → [witticism]

→ → → witty 1 (witty: C47-48)

→ → → wit 6 (wit: C47-48, C61 (three times), C727-728, C895-899)

→ → deride 3 (deride: P606, C597-608; deriding: C171)

→ → [mock]

→ → → mockingbird 2 (mockingbird: P63, P422)

→ → farce 6 (farce: F19, C181, C1000; farced: C433-434; farcical: P288, C579)

→ → quip 2 (quipped: C894 quips: C347)

→ → taunt 2 (taunt: P606, C597-608)

→ → ridicule 8 (ridicule: C433-434; ridiculous: F25 (three times), C47-48, C80, C1000; ridiculously: P896)

→ → sneer 2 (sneer: F16, C962)

→ macaroon 1 (macaroon: C741)

→ joker 9 (joke: C149, C894; joker: C62, C949a; jokers: C130; jokes: C286, I309; jokingly: C47-48, C691)

→ droll 3 (droll: C286, C433-434; drolly: C98)

→ fool 7 (fool: P314, C172, C181, C433-434, C493; fools: C609-614, C629)

→ → [foolish]

→ → preposterous 4 (preposterous: P421, C71, C433-434, C549)

→ → absurd 5 (absurd: C130, C181, C238, C768; absurdly: C991)

→ → pointless 1 (pointless: C347)

→ [caper]

♪ capercaillie 1 (capercaillie: C149)

♪ landscaper 1 (landscaper: C49)

→ → laughter 6 (laughter: P221, C47-48, C629, C741, C929, C949a)

→ buffoon 1 (buffoon: C433-434)

→ rogue 1 (rogue: C433-434, C803; rogues: C922)

→ clown 5 (clown: C130, C998; clowned: C171; clowns: C149, C929)

↔ SWITCH

→ switch 5 (switch: P472, C71, C130; switched: C230; switching: P65)

→ lash 1 (lashes: P263)

→ birch 1 (birches: C130)

→ whip 2 (whip: I314; whipped: P128)

→ → leather 7 (leather: C130, C493, C681; leathern: C71, C130, C741; leathery: C171)

→ [scourge]

→ → ransack 1 (ransacked: C741)

→ → rob 2 (rob: C130; robbers: C1000)

→ swish 1 (swish: C493)

→ flog 1 (flog: C433-434)

→ twig 2 (twig: P713; twigs: P480)

↔ PISTOL

→ pistol 2 (pistol: C697; pistols: C493)

→ → gun 11 (gun: P469, C17, 29, C171, C469, C949a (twice); gunman: C120-121, C1000 (three times); shotgun: C62)

→ → colt (# **Stellarium: Equuleus, colt 1**)

↔ SLANG

→ slang 1 (slang: C385-386)

→ lingo 1 (lingo: C12)

→ vernacular 1 (vernacular: C130)

STAFF

↔ HEADQUARTERS

→ headquarters 8 (headquarters: C171, C408, C469 (three times), C596, C741, I307)

→ crew 2 (crew: C603; crewcut: F27)

→ command 10 (command: P871, C80, C841-872; commandant: C130, C433-434 (twice), C681; commanded: C130 (twice); commands: C929)

→ → order 14 (order: F21, P32, C80, C171, C172, C181, C238, C286, C287; ordered: C71; ordering: C433-434; orderly: C171, C172; disorderly: C171)

→ → instruction 5 (instruction: C47-48; instructions: C47-48; instructor: F24, C894; instructors: C62)

→ → warrant (# **Ursa Major: bear out: warrant 2**)

→ → authority 5 (authority: C47-48, C347; authors: C172; authorship: C130, I309)

↔ INSIGNIA

→ insignia (# **Ali Baba and 40 Thieves: regalia: insignia 1**)

→ scepter 2 (scepter: C681, C949a)

→ → [mace]

♪ grimace 1 (grimace: P898)

↔ BASTARD LINE

→ bastard line (Charles's bastard line from Hodinski)

♪ STUFF

stuff 12 (stuff: F17, C12, C149, C433-434 (twice), C678, C894, C922, C1000; stuffed: C71, C130, C949a; stuffing: C347)

♪ stiff 3 (stiff: P62, C1000; stiffly: C408)

↔ MOUNT

→ mount 3 (mounted: C408, C490; mounting: C949A)

→ lumber 4 (lumber: C130 (four times))

→ [jam]

♪ James 1 (James: C17, 29)

♪ pajama 8 (pajama: C80, C949a; pajamas: C130 (twice), C149, C347, C949a (twice))

→ bulge 3 (bulge: C949a, C1000; bulged: C991)

♪ Bulgarian 1 (Bulgarian: C615)

→ cram 4 (cram: C691, C768; crammed: C47-48, C130)

→ bulk 4 (bulk: C433-434; bulky: C240, C286, C691)

→ charge 5 (charge: F17; charger: C1000; charges: C71; discharge: C949a; discharged: C130)

→ excelsior 1 (excelsior: C1000)

↔ STRUCTURE

→ structure 6 (structural: F14, C246; structure: F15, C130, C949a; structures: C130)

→ material 5 (material: C42, C47-48, C130, C433-434, I313)

→ → cloth 16 (cloth: C130; clothbound: C810; clothed: C130, C408; clothes: F22, C47-48, C130 (three times), C181 (twice); bed-clothes: C949a; loincloth: C408; oilcloth: C47-48, C991; plainclothesmen: C149; terrycloth: C80)

→ → fabric 1 (fabrication: C894)

→ → web 3 (web: P810, C991 (twice))

♪ Webster 1 (Webster: C230)

→ → → navigable skin 1 (“frogman’s black rubber flaps” C319)

→ → → clew (# **Bar: hasp: clew 1**)

↔ [STAPLE]

→ → paperclip 2 (paperclip: P61; paperclips: C61)

→ → [depot]

→ → foundations 1 (foundations: C130)

→ → squeezer 4 (squeeze: C130, C171 (three times))

↔ DROSS

→ dross 1 (dross: F15)

→ refuse 5 (refuse: C819; refused: F25, C130, C149, C347)

↔ THINGS

→ things 39 (thing: F28, P517, P685, P730, C12, C17, 29, C47-48, C80, C149, C403-404, C433-434 (twice), C469, C579, C810; things: P226, P924, P956, C61, C71, C130, C149, C171 (twice), C238, C286, C347 (twice), C408, C433-434 (three times), C697, C949a, C991, C998, C1000 (twice); playthings: C130)

→ belongings 10 (belonged: F26, C143, C347, C376-377, C949a; belonging: C130, C171, C286 (twice), C376-377)

STAKE

↔ FINANCIAL ASSISTANCE

→ financial assistance (# **Bat: perk: financial assistance 1**)

↔ SPY

→ inspect 2 (inspection: C47-48, C171)

→ spy 5 (spy: P835, C408; spying: C47-48, C894)

→ cloak-and-dagger activities 1 (cloak-and-dagger: C34-35)

↔ BET

→ bet 1 (bet: C962)

→ [gambling money]

→ → gamble 2 (gamble: C697; gamblers: C130)

→ hazard (# **Bat: stake: at stake: hazard 2**)

→ [race prize]

→ → prize 1 (prizes: P305)

→ → race 3 (race: C469, C1000; raced: C130)

↔ FASTEN

→ fasten 5 (# **Bat: stick: stuck**)

→ cling 2 (# **Bat: stick: stuck**)

→ adhere 3 (# **Bat: stick: stuck**)

stake out

→ watch (# **Boötes: Arktophylax: watch 29**)

→ keep (# **Boötes: Arktophylax: keep 16**)

- protect (# **Boötes: Arktophylax: protect 5**)
- observe (# **Boötes: Arktophylax: observe 16**)
- viewer (# **Boötes: Arktophylax: viewer 18**)
- secure (# **Boötes: Arktophylax: secure 8**)
- ward (# **Boötes: Arktophylax: ward 1**)
- attend (# **Boötes: Arktophylax: attend 9**)

at stake

- at risk 2 (at risk: P128, C286)
- adventure 11 (adventure: C130 (three times), C810; adventurer: C681, I307; adventures: C130, C238 (twice), C691; adventurous: C596)
- hazard 2 (hazard: C347, C597-608)
- venture 2 (venture: P645, C727-728)

STAVE

↔ RAINBOW

- rainbow 3 (rainbow: P112, P252, I314)
- → Iris 12 (iris: P108, C130 (four times), I305, I314; iridescence: C149; iridescent: C109; iridule: P109, C109, I308)
- arc 1 (arc: C49)

♪ -arc- 64 (Arcady 8, arcane 1, arched 2, arching 2, architect 1, architectonic 1, architectonically 1, architecture 1, architrave 1, archways 1, arctic 1, monarch 7, Marcel 3...)

↔ VERSE

- versa 24 (versa: C120-121; verse: F15, F26, F27, P94, P234, P957, P975, C42, C49, C131-132, C209, C231, C433-434, C629, C662, C678, C991; verses: F15, F19, C42 (twice), C130, C417-421)

♪ versatile 2 (versatile: C130, C181)

♪ version 7 (version: C39-40, C678 (twice), C929, I306; versions: C962, I314)

♪ versipel 1 (versipel: P947)

♪ versus 1 (versus: C949a)

♪ transverse 5 (transverse: C130 (twice), C149, C408, C697)

♪ conversed 2 (conversed: C998 conversely: C493)

♪ reverse 4 (reverse: C347-348; reversed: P28, C27, C47-48)

♪ universe 2 (universe: P974, C549)

→ line (# **Bat: verge: line 178**)

↔ STANZA, COUPLET

→ couplet 5 (couplet: C47-48, C557-558, C678; couplets: F13, F15)

↔ BARREL

→ barrel 1 (barrel: C130)

→ pipe 10 (pipe: P690, P733, P826, C47-48, C130 (twice), C149, C408, C629, C949a)

↔ CHAIR LEGS

→ chair legs 1 (chair legs: P145)

↔ ROCKING CHAIR

→ rocking chair 1 (rocking chair : C149)

↔ TRANSVERSE BRACE

→ beam 7 (beaming: F21, C347, C697; sunbeams: F28 , C80, C993-995; moonbeam: C80)

→ → shine 7 (shined: C949a; shines: P61; shining: F15, C149, C286, C691)

→ → bundle 1 (bundle: C286)

→ → stream 4 (stream: P675, C609-614; streaming: C130, C929)

→ → jet 4 (jet: P286, C408, C741; jetliner: C873)

→ timber 1 (timbered: C47-48)

↔ RAPID (# **Bat: off the bat: rapid 76**)

↔ PROVIDE WITH

→ equipment (# **Big Dipper: cart: rig: equipment 1**)

stave in

→ erupt (# **Stellarium: celestial terms: erupt 1**)

→ blast (# **Stellarium: celestial terms: blast 4**)

→ burst (# **Stellarium: celestial terms: burst 14**)

stave off

→ forestall 1 (forestalled C609-614)

→ preclude 1 (precluded: F18)

→ prevent 13 (prevent: F18, C47-48, C149, C287, C493, C502a; prevented: C47-48, C130, C181, C231, C238, C347, C596)

→ avert 1 (avert: P588)

STICK

↔ BOW

→ bow (# **Artemis: insignia: bow 8**)

→ branch 7 (branch: F23, C17, 29 (twice), C47-48, C998; branches: F23, C231)

↔ LODGE

→ lodge (# **Bat: club: lodge 8**)

→ stay 13 (stay: F23, P382, C47-48, C71, C433-434 (twice), C579, C949a; stayed: C691; staying: C347, C408, C596; stays: I311)

↔ DECEIVE

→ deceive 4 (deceived: C149, C1000; deceiver: C1000; deceiving: C1000)

→ baffle 1 (baffled: C80)

→ do trick 8 (trick: C347, I308; trickery: C130; tricks: C408, C691, C741; tricky: C71, C130)

→ bamboozle 1 (bamboozled: C408)

↔ IMPLEMENT

→ fix 5 (fixed: F28, P889, C1000; fixture: F18; affixed: C47-48)

→ force (# **Bat: prod: push: force 21**)

↔ [CUDGEL]

→ [bludgeon]

→ → [mallet]

→ → → clatter 3 (clattered: C171, C949a; clattering: C149)

→ → → clink 2 (clink: C408, C991)

- → → clank 1 (clank: C991)
- → → → jingle 1 (jingles: C991)
- → → rattle 4 (rattle: C171; rattling: C347, C549, C609-614)
- ♪ trudged 5 (trudged: C149, C949a; trudging: P696, C408, C802)
- paddle 1 (paddling: C741)
- ♪ puddle 4 (puddle: C130; puddles: P398, P596, C12)
- [racket]
- → protection 4 (protection: C47-48, C549, C1000; protective: C408)
- row (# **Bat: cue: row 7**)
- pull 18 (pull: C62, C130, C493; pulled: C47-48 (three times), C130 (twice), C149 (twice), C287, C741; pulling: F22, F23, F24, C130, C286, C1000)
- ♪ pullover 1 (pullover: C149)
- wave (# **Bat: rearmouse: flap: wave 10**)
- ↔ SPIKE
- nail 6 (nail: C408 nails: F26, P245; fingernails: P186, P355; thumbnails: C949a)
- [prong]
- → fork 2 (forked: P404, C347)
- → bifurcation 1 (bifurcates: C47-48)
- → [tine]
- → → tooth 37 (tooth: P765 toothwort: P316, C316; teeth: P261, C629, C681, C949a)
- → → ray 4 (ray: P407; rayed: P926; rays: C130, C681)
- → → beam (# **Bat: stave: transverse brace: beam 7**)
- spur 3 (spur: C71; spurred: P20; spurt: C42)
- thorn 2 (thorns: C47-48 (twice))
- spine 4 (spine: C172, C596, C697, C1000)
- [quill]
- → feather 2 (feathered: C71; feathers: C1-4)
- → pen 17 (pen: P368, P846, P849, P862, P870, C17, 29, C367-370; pencil: F21, C47-48, C109, C130 (twice), C470, C691, C949a (three times))

- → plume 1 (plumes: C47-48)
- → style 15 (style: P92, P800, C42, C47-48, C71, C90-93, C130, C172, C1000; styled: P648, C347; stylish: C691 stylized: C384, C433-434 (twice))
- peak 3 (peak: C171; peaks: C149, I305)
- tip 6 (tip: C238, C949a; tipped: C1-4; tips: P551, C61; tipsy: C991)
- nib 1 (nib: F13)

stick out

- protrude 1 (protruded: C240)
- [peep]
- → peer 3 (peered: P459; peering: P282; peers: C493)
- → hack 2 (hack: C172, C949a)

stick up

- support (# **Ursa Major: bear: support 7**)
- defend 1 (defending: C949a)

stuck in

- psychological block 1 (psychological block: I309)
- tucked into (# **Bat: bodkin: stitch: tucked into 2**)

stick by/ to

- remain 23 (remain: C502a; remained: F15, F23, C47-48, C71, C130 (twice), C149, C171, C408, C433-434) (twice), C470, C596, C962; remaining: F18, C130, C149; remains: P166, C131-132, C433-434, C894)
- endure 4 (endure: C80, C433-434, C596; enduring: P764)
- persist 1 (persistently: C34-35)

stick around

- linger 4 (lingered: C130, C347; lingers: P166, C71)
- hesitate 6 (hesitate: P373; hesitated: C47-48, C408; hesitating: C691, C991; hesitation: C949a)

stick smb.

→ blame 2 (blame: C433-434; blamed: C376-377)

→ burden (# **Big Dipper**: **harass**: **saddle**: **burden** 3)

stuck

→ fasten 5 (fastener: C91; fastening: C873; refastened: F17, C949a; unfastened: C991)

→ cling 2 (cling: C549; clinging: P192)

→ adhere 3 (adhered: C17, 29, C149; adherents: C130)

→ embarrass 5 (embarrassed: C149; embarrassing: C275, C894, C998; embarrassment: C130)

→ confuse 10 (confused: F14, C47-48, C149, C408, C691; confusedly: C347; confusing: F25, C894; confusion: C549, C678)

→ stumble 6 (stumble: C130; stumbles: C1000; stumbling: C130 (twice), C149, C181)

→ falter 1 (falters: C895-899)

↔ SERIES (sticks)

→ series 10 (series: C47-48, C71, C80, C91, C130, C171, C181, C803 (twice), C939-940)

→ round 9 (round: P289, C80, C149, C171, C181, C949a (three times); rounded: C681)

→ batch 7 (batch: C949, F15, C71, C873, C991, C1000, I313)

↔ PIECE OF FURNITURE (sticks)

→ piece of furniture (furniture in Wordsmith house)

THE MIDDLE OF NOWHERE (sticks)

→ the middle of nowhere (Cedarn)

→ → countryside 2 (countryside: C71, C691)

≈ to place or set in a specified position

(Kinbote's moving in Cedarn)

≈ critical remarks

(Kinbote's critical remarks)

sticky

→ thumbtack (# **Ornament: sign: thumbtack** 7)

↑ *stick one's nose into*

(Kinbote's behavior all the time)

↑ *cannot stick*

→ tolerated 1 (tolerated: C240)

→ abide 1 (abide: C347)

↑ *wrong end of the stick*

(Kinbote's misunderstanding of everything)

↑ *stick (one's) neck out*

→ take a risk 2 (risk: P128, C286)

↑ *carrot and stick*

carrot 1 (carrots: F25)

♪ *lipstick*

→ lipstick 1 (lipstick: P328)

♪ *candlestick*

→ candlestick 1 (candlestick: C143)

♪ *shooting stick*

→ shooting stick 1 (shooting stick: C691)

TRUNCHEON

VERGE

↔ EDGE

→ edge 8 (edge: C47-48, C130 (three times), C149 (twice), C286, C768)

→ → sidle 1 (sidle: P554)

- → coast 9 (coast: P554, C70, C433-434, I305, I308; coastal: C71, C130; coastline: C1000; coasts: C149)
- → seaboard 1 (seaboard: C181)
- → shoreline 1 (shoreline: C596)
- → shore 2 (shores: C230, C741)
- brink 5 (brink: P575, P795, C408, C550, C949a)
- bound 12 (bound: F16, P380, P568, C12, C47-48 (twice), C101, C181, C549, C803; boundless: P542; bounds: C71)
- → leap 2 (leap: C991; leaps: C130)
- → jump 7 (jump: C238, C347, C493; jumped: C681; jumpers: C71; jumping: C493; jumps: C347)
- → hop 3 (hop: P69, C691; workshop: C347)
- → bounce 3 (bounce: C493 bounced: P130 bouncing: C691)
- fringe 1 (infringement: C678)
- brim 2 (brimmed: C433-434; brimming: C949a)
- rim 3 (rim: C408 (twice) rimming: P264)
- ledge 4 (ledge: C149 (twice), C493 ledgers: C47-48)
- → layer 1 (layers: C130)
- → patch (# **Bat: bodkin: knife: hardy: patch 6**)
- shoulder (# **Bat: bodkin: knife: blade: shoulder 14**)
- border 2 (border: P700, C287)
- margin 6 (margin: C70, C79, C120-121, C316, C408; marginal: C949a)
- line 178 (line: F13 (twice), F14, F15 (three times), F22, F26, F27, P637, P865, P976, C1-4 (twice), C12 (twice), C17, 29 (three times), C34-35, C39-40, C42 (twice), C47-48 (three times), C49 (twice), C62, C70, C71, C80, C86-90, C90-93, C98, C101, C109, C119, C120-121, C130 (five times), C131-132 (twice), C167, C169, C171, C181 (three times), C181-182, C189, C230 (twice), C231, C238 (twice), C275 (twice), C286, C347 (twice), C376-377, C384, C403-404, C417-421, C426, C431, C433-434 (twice), C470, C475, C493, C549, C550, C584, C596, C597-608, C619, C662, C678, C681 (twice), C768, C802, C810, C841-872, C873 (twice), C922, C937, C949a, C993-995, C998, C1000, I312 (twice), I314, I315; lined: C47-48, C149, C433-434, C697, C741, C949a; liner: P935; lines: F13 (five times), F14 (twice), F16, F28, C1-4

(twice), C12, C39-40, C42 (twice), C57, C61, C62, C70 (twice), C79, C80, C119, C130, C131-132 (twice), C171 (twice), C181 (twice), C181-182 (twice), C230 (twice), C238, C246, C270 (three times), C275, C287, C293, C408, C426, C433-434 (twice), C550 (twice), C596 (three times), C597-608, C662 (three times), C678 (four times), C691, C734-735, C802, C835-838 (twice), C887-888, C894, C895-899, C922 (twice), C957, C991, I304, I309, I313, I314 (twice)

↔ NEXT TO

→ next to 9 (next to: F19, C71, C80, C130 (twice), C149 (twice), C603, C741)

→ neighbor 21 (neighbor: F23, F24, F26, P998, C1-4, C12, C62 (twice), C171, C691, C768, C991, C998; neighborhood: F16, F19, C47-48, C408; neighbors: F20 (twice), C230, C991)

→ adjacent 13 (adjacent: F28, P205, C12, C47-48, C130 (three times), C149, C230, C367-370, C470, C629, I309)

→ → vicinity 2 (vicinity: C408, C934)

↔ ROADSIDE

→ roadside 1 (roadside: F27)

↔ PERK

→ perk (# **Bat: perk 1**)

→ peacock (# **Stellarium: constellation: Pavo: peacock 3**)

→ flounce (# **Bat: cane: flounce 3**)

→ swagger (# **Bat: cane: swagger 1**)

↔ INCLINE

→ incline 5 (incline: P934, C149; inclined: F25, C71; inclining: C894)

→ lean 9 (lean: P188, C172, C991; leaned: C949a, C991; leaning: F26, P992, C130, C162)

→ → hungry 3 (hungry: C149, C1000 (twice))

→ slope 13 (slope: C130, C149 (four times), C287; slopes: C149 (three times), C991, I305, I307; sloping: C47-48)

→ bank 3 (bank: P477, P499, C433-434)

↔ TO PASS OR MERGE GRADUALLY

→ gradually (# **Bar: measure: grade: gradually 19**)

WAND

→ wand (# **Bat: bat along: wand 5**)

→ conduct 7 (conduct: C149; conducted: F25, C469, C549, C949a; conducting: C347; conductor: C130)

→ → composer 10 (composer: C130, C549 composing: P841, C34-35, C181, C238, C894, C1000 composition: F14, I312)

→ → composure 2 (composure: C597-608, C1000)

→ → → poise 1 (poised: P862)

→ direct 24 (direct: C42, C130, C238, C433-434, C549, C949a; directed: C47-48, C80, C149, C171, C1000 (twice); directing: C171; direction: P599, C47-48, C71, C149; directions: C949a; directly: C149, C962; director: C130; directs: P855, C171, I311)

↔ HIT

→ hit 4 (hit: C149, C949a (twice), C1000)

→ beat 9 (beat: P97, P694, C71, C171, C949; beating: C130, C629, C929; beats: C91)

→ → paved 1 (beaten): paved: C130)

→ → tiled 3 (beaten): tiled: C171, C287, C609-614)

→ → throb 5 (throb: C347; throbbed: C130, C894; throbbing: F19; throbs: P153)

→ strike 8 (strike: P825, C70, C149, C171, C550; strikes: C17, 29, C403-404, C627; striking: C71, C137, C172, C408, C991)

→ stroke 12 (stroke: P908, C143, C149, C803; stroked: C80; strokes: P904; stroking: C1000; mid-stroke: C47-48)

→ → zest (# **Bat: perk: zesty: zest 1**)

→ blow 6 (blow: P494, C1000; blowing: C47-48, C949a; blown: C47-48; blows: C230)

♪ Blawic 6 (blawick: C130, C149, I305, I308, I311, I312)

→ → gasp 3 (gasp: P557, C991; gasping: C802)

- → pant 6 (panting: P150, C149, C286; pants: C149 (twice), C1000)
- lick 2 (licked: F21; licking: C741)
- → modicum 1 (modicum: C949a)
- → moindre 1 (moindre: C678)
- ♪ leak 2 (leaks: C596)
- knock 8 (knock: C275; knocked: C130 (three times), C171; knocking: C1-4, C493; knockings: C230)
- bang 4 (bang: C47-48, C949a; banging: C130, C697)
- thud 2 (thud: P659, C130)
- thump 2 (thumping: C149, C681)
- crash 6 (crash: P583, C71 (twice), C80; Crashaw: P683; crashed: C171, C230)
- smack 2 (smack: C71, C417-421)
- stomp 1 (stomping: C80)
- stamp 2 (stamp: P884, C286)
- pound 1 (pound: C802)
- impact 1 (impacts: C172)
- bump 3 (bump: P735; bumpy: P486, C149)
- spank 1 (spanked: C286)
- jolt 1 (jolted: C949a)
- counter 12 (counter: C894, C949a; countered: F22, C347; counterfeit: C149; counter-invitation: C579; counterpart: C79, C678; counterplot: C286; counters: C130; counterscarp: C71; counter-shadow: C71)
- poke 4 (pokes: C502a; poking: C149, C347 pokings: C130)
- hook 2 (hooks: C171; unhook: C408)
- puff 5 (puff: C149 puffed: P930; puffing: C408, C741; cream-puffs: C347)
- pat 5 (pat: F26, P462; patted: C149, C629; patting: C71)
- tap 7 (tap: P893, C130, C681; taper: C549; tapers: C71; tapped: F21, C47-48; tapping: C130, C493, C949a)
- toss 7 (toss: C80; tossed: P541, P991, C130, C149, C181; tossing: F28)
- throw 5 (throw: P479; throwback: C347; thrown: C62, C1000; overthrow: C678)

- ♪ throe 1 (throes: C1000)
 → → gait 2 (gait: F15, F24)
 → → pace (# **Boötes: foot: step: pace 3**)
 → → walk (# **Bat: bat along: walk 55**)
 → → tread 1 (tread: C130)
 → → stride 1 (striding: C71)
 → cast 9 (cast: P310, C171, C172, C408, C493, C549, C597-608;
 cast-off: P238; downcast: F24)
 ♪ missus 2 (Latin “thrown off”) (missus: C47-48, C991)
 → hurl 10 (hurled: C1000; Hurley: F14, F21 (twice), C71 (twice),
 C629, C894; hurleys: C287, C629)
 → dash 8 (dash: C231, C347 (twice), C681; dashed: C949a; dash-
 es: C62 ; balderdash: C347; slapdash: C894)
 → cuff 1 (cuff: F17)
 → hurl 10 (hurled: C1000; Hurley: F14, F21 (twice), C71 (twice),
 C629, C894; hurleys: C287, C629)
 → dash 8 (dash: C231, C347 (twice), C681; dashed: C949a; dash-
 es: C62 ; balderdash: C347; slapdash: C894)
 → cuff 1 (cuff: F17)
 → [bung]
 → → plug 1 (plug: C949a)
 → → cork 1 (cork: C691)
 → → wad 1 (waded: C149)
 → stubble 2 (stubble: P937, C937)
 → → claw 2 (clawing: C1000; claws: C80)
 → → talon 2 (talon: C91 talons: C171)
 → → pounce 5 (pounce: F18, P791, C149, C347, C991)
 → → bristle 3 (bristling: C920, I314; bristly: C949a)
- ↓ *off the bat*, without hesitation
 ↓ *go to bat for*, to give help
 → help (# **Boötes: the boot: help 48**)
 → give assistance: (# **Ursa Major: bear a hand: assistance 8**)
 → support (# **Ursa Major: bear: support 7**)
 ↓ *like a bat out of hell*, very quickly

- quickly 3 (quickly: C433-434 (twice), C691)
- at once 21 (at once: F27, F14, P806, C47-48, C4748, C62, C130, C130, C149, C230, C286 (twice), C408 (twice), C433-434 (twice), C802 (three times), C1000 (twice))
- immediately 10 (immediately: F16, P254, C71, C130 (twice), C286, C376-377, C408, C470, C1000)
- briefly 5 (briefly: C62, C71, C130, C549, C1000)
- abruptly 3 (abruptly: C949a, C991, C1000)
- momentarily 3 (momentarily: C71, C130; momentary: P158)
- forthwith 3 (forthwith: F20, P768, C433-434)
- without delay 1 (without delay F16)
- at the very minute 1 (at the very minute C408)
- offhand 1 (offhand C287)
- prompt 10 (prompt: P749; prompted: C171; prompter: C34-35, C286; prompting: C286; promptly: F17, C949a (twice); impromptu: C181, C579)
- rapid 4 (rapid: C47-48, C62, C470, C993-995)
- speedy 1 (speedy: C691)
- swiftly 4 (swift: C231, C270 (twice), I314)
- fast 11 (fast: P614, P666, P881, C433-434, C609-614; fastener: C91; fastening: C873; faster: C949a, C1000 (twice))
- haste 10 (haste: P686, C39-40, C71, C993-995; hastened: C181, C347, C408, I306; hastily: C143, C894; hasty: F24)

♫ BATSMAN

- cricket 5 (the player at bat in cricket and baseball): cricket: C130 (twice), C347; crickets: P116, C691)
- → cicada 4 (cicada: P182, C181-182, C238 (twice))
- ♫ Chicago 3 (Chicago: C71, C230, C385-386)
- → baseball 1 (baseball: C61)
- → golf 6 (golf: C802, C819, I305, I310, I313, I315)

↔ REARMOUSE

- rear 3 (rear: F20, C47-48, C130)
- → back 87 (back: F15, F22, F23, F28, P23, P24, P28, P255,

P283, P670, P721, P749, P762, P984, C47-48 (eight times), C57, C62 (twice), C71 (twice), C80 (twice), C130 (seven times), C149 (three times), C171 (three times), C181 (five times), C240, C347 (three times), C408, C433-434 (five times), C469 (twice), C470, C493, C697, C741, C802, C949a (five times), C962, C1000 (five times); backdraucht: C12; backed: C549, C1000; background: P743, C172, C949a; backs: C629; backscratcher: C130; backstairs: C171; backwoods: C270; backyard: F15; paperback: C810; throwback: C347)

→ → hinder 1 (hinder: C408)

→ → hidden (# **Ali Baba: mysterious: hidden 19**)

→ → last 96 (last: F13 (twice), F14, F15, F17 (twice), F19 (twice), F20, F29, P390, P620, P665, P986, C1-4, C12, C34-35, C42, C47-48 (twice), C61, C62, C71 (four times), C91, C92, C130 (nine times), C149, C171 (twice), C181 (five times), C238 (three times), C270, C286 (twice), C347 (twice), C408 (three times), C433-434 (four times), C493, C502, C579 (twice), C596 (twice), C629, C662, C671-672, C678, C681, C802 (three times), C894, C895-899, C949 (twice), C949a (three times), C962 (twice), C993-995, C998, C1000 (three times), I305, I306, I310, I311, I313 (twice), I314 (twice); lasted: P38, C230, C579; lasting: C286)

→ → after 114 (after: F15, F16 (twice), F17, F22, F24 (twice), F28 (twice), P169, P396, C1-4, C12 (twice), C47-48 (four times), C57, C61, C62 (five times), C70, C71 (five times), C80 (four times), C130 (seven times), C143, C149 (four times), C171 (twice), C181 (seven times), C209, C230, C275, C286, C287, C347 (five times), C376-377, C385-386, C408 (four times), C433-434 (three times), C470, C549 (three times), C627, C681, C697 (three times), C741, C802, C810, C894 (twice), C922, C949a (eight times), C962 (twice), C998 (twice), C1000 (three times), I311 (twice), I312, I313, I314; afterdinner: C579; aftereffects: C433-434, C691; afterglow: C596; afterlife: C347, C493, C549; afternoon: P157, P944, C130 (twice), C149, C433-434, C469, C596, C697; aftertime: P123; afterwards: C42, C71, C80, C275, C998; hereafter: P222, P504, C549; hereafters: C549)

→ mouse 1 (mouse: C49)

♪ mousepit 1 (mousepits: C80)

♪ missus (Lat. *mus*) 2 (missus: C991, C47-48)

→ lilac 6 (family *Liliaceae*) (lilac: F26, P272, C71, C181; lilacs: C130 (twice))

→ Lilith 1 (night creature, demon, vampire) (lilith: C80)

♫ lily (# **Ornament: blazon: heraldic lily: lily 3**)

→ horseshoe 3 (horseshoe: C991 (twice); horseshoes: P991)

→ [flying fox]

→ → fox (# **Stellarium: Vulpecula: fox 4**)

→ [fruit bat]

→ → fruit 11 (fruit: F21, P303, P779, C42, C47-48, C71, C181, C681, C691 (twice); fruitful: F18)

→ catamite 1 (catamites: I308)

→ Horseshoe Falls (a part of Niagara Falls in Ontario)

→ → → Niagarin 9 (niagarin: C681 (five times), C697, I305, I311; niagarushka: C741)

↑ *have bats in (one's) belfry*

→ eccentric 4 (eccentric: C143, C149, C347, C894)

→ bizarre 1 (bizarre: P86)

↑ *blind as a bat*

→ blind 13 (blind: P419, P449, C47-48, C130, C131-132, C403-404, C417-421, C697; blinding: C697; blindly: C130)

≈ *bat*, a disparaging term for a prostitute

→ whore 3 (whore: F26, C697; whoring: C741)

≈ *bat*, gays term for a fellow homosexual

(Kinbote's partners, he himself)

→ gay 6 (gay: C47-48, C62, C149, C741, C949a, I308)

→ fag 1 (fagged: C149)

→ queer 3 (queer: C47-48; queerest: C691; queerly: P439)

→ camp (# **Big Dipper: van: camp 1**)

→ fairy 5 (fairy: C130, C149, C181, C347 (twice))

↔ FLAP

→ flap 5 (flap: C130, C835-838; flapped: C130; flaps: C130, C319)

→ flitter 2 (flitted: C287, C347)

→ flutter 1 (fluttered: C47-48)

♪ flatter 1 (flattering: C71)

@ flute 5 (flute: C130, C841-872; flutes: P872, C80)

→ → twine 1 (twinned: P108)

→ → wave 10 (waved: C130, C1000; wavelets: C1000; waves: C130, C149; waving: C949a (twice); wavy: C70, C80, C681)

→ → swing (# **Artemis: Aiora: swing 14**)

→ → undulate 4 (undulating: C949a; undulation: C697; undulations: C130, C433-434)

→ → palpitate 2 (palpitating: C47-48; palpitations: C691)

→ → lambent 1 (lambent: C286)

→ → tremulous 2 (tremulous: F16, C149)

→ → tremble 3 (trembled: C433-434; trembling: P795, C130)

→ → blink 1 (blinked: C130)

→ → [nictate]

→ → → squint 1 (squint: P298)

→ → → goggle 1 (goggles: C80)

→ → → ♪ Gogol 1 (gogol: C172)

→ → [cock-eyed]

→ → wink 2 (wink: C149, C286)

→ → → hint 8 (hint: P752, P804, C34-35, C47-48, C347, C579; hints: C1000)

→ → wince 2 (winced: C408; wincing: C1000)

→ → → jerk (# **Ploughman: harness: jerk 5**)

→ → → flicker 1 (flickered: C130)

→ → → nod 7 (nod: P290, C130; nodded: C149; nodding: C433-434; nodo: C171 (twice), I311)

→ → bob 6 (bob: F27, C62, C802, C1000; bobbed: C691; bobbing: C171)

→ → wind 15 (wind: F15, P418, P479, P656, P662, P664, C47-48 (twice), C493, C609-614, C662; windbreaker: F26; winding: C47-48, C149, C287)

→ → → storm 4 (storm: C347, C949a; storm-coated: P830; stormed: C171)

→ → → tempest 4 (tempest: C130, C962, I309; tempests: P679)

→ → → hurricane 3 (hurricane: P679, C680; hurricanes: C680)

→ → fuss 4 (fussily: C1000; fussiness: C1000; fussy: P911, I310)

→ → aspen 3 (aspens: C287 (twice), C609-614)

→ → pander 2 (pander: C1000; panders: C80)

≈ *bat an eyelid*, twitch of the eyelid

→ *trompe l'œil* (Fr. optical illusion) 1 (trompe: C130)

→ eyelash 2 (eyelash: C42)

→ eyelid 4 (eyelid: C130; eyelids: P36, C579, C1000)

→ → [lid]

→ → → cover (# **Bodkin: knife: sheet: cover 10**)

→ → → blanket 1 (blanket: C137)

→ → → cap (# **Ursa Major: major: top: cap 10**)

→ → → panel (# **Stellarium: galaxies: M81: panel 2**)

→ → → shutter 3 (shutter: P654, P657 shutters: C62)

→ → → shelter 2 (shelter: C149, C347)

→ → → → pavilion 1 (pavilion: C71)

→ → → screen 3 (screen: P404; screened: C47-48; screening: C171)

→ → → refuge 5 (refuge: C42, C130, C287, C347; refugee: C894)

→ → → rug 6 (rug: C12, C80; rugged: C47-48, C149, C171, C949a)

→ → → → carpet 3 (carpet: C149; carpeted: C130; carpeting: C12)

→ → → fastener 1 (fastener: C91)

→ → → clothe 11 (clothed: C130, C408; clothes: F22, C47-48, C130 (three times), C181 (twice); bedclothes: C949a; plainclothesmen: C149)

→ → → scarf 2 (scarf: P194; scarfed: P333)

→ → → wrap 7 (wrapped: C149, C181; wrapper: C71; wrappers: C681; wrapping: C80, C286; wraps: C71; unwrapped: C286)

≈ *not bat an eye (eyelash)*, to show no emotion

→ stone-faced 1 (stone-faced: C130)

→ decorous 1 (decorous: C845)

→ taciturn 2 (taciturn C130; taciturnity C741)

↕ *bat an idea around*

→ discuss 25 (discus: C230; discuss: P683, C12, C47-48, C433-434 (four times); C1000 discussed: F27, P251, C1-4, C42, C47-48, C130, C493, C579, I306; discussing: C62, C238, C347-348, C433-434; discussion: F21, I309, I310)

→ consider 19 (consider: C493, C549, C991; considerable: C408, C550; considerably: C47-48, C230, C238; considerateness: I313; considerations: F16, C47-48 (twice), C433-434; considered: C287, C408, C470, C681, C949a)

↕ *bat the breeze*

→ chat 4 (chat: P462, C80, C149, C347)

→ confabulate 1 (confabulation: C802)

→ gossip 1 (gossipmongers: C579)

↕ *bat along*

→ walk 55 (walk: F15, C47-48 (twice), C71, C80, C149, C181, C408, C681, C949a, C1000, I308, I312; walked: F23, P128, P883, C47-48 (twice), C80, C130 (three times), C149 (twice), C181, C240, C270, C408 (three times), C433-434 (twice), C697 (twice), C741, C894, C949a, C991; walking: P237, P859, C80, C347, C433-434, C493, C873, C998, C1000; walks: F22, P224, C691; sidewalk: C149 (three times), C596, C697)

→ stroll 12 (stroll: C12, C47-48, C149, C238, C408, C433-434, C949a; strolled: C408, C470, C802, C949a (twice))

→ ramble 10 (ramble: F14, P437, C802 (twice), I309, I313; rambles: C347; rambles: C130, C238, I312)

→ wander 5 (wander: C130; wandered: C47-48, C80, C130; wandering: C130)

→ dawdle 1 (dawdled: C949a)

→ loaf 1 (loafed: C130)

→ prowl 1 (prowler: C62)

→ moon (# **Artemis: Melissa Phoebe: moon 12**)

→ roam 1 (roam: P941)

→ lounge 1 (lounge: C894)

- → lobby 1 (lobby: C741)
- → parlor 5 (parlor: F19, C47-48 (twice), C181, C403-404)
- → lavatory 2 (lavatory: C171, C949a)
- → tub 7 (tub: P891, C493, I310; tuber: P619, C579; tubes: C171 (twice))
- → toilet 4 (toilet: P416, C62, C949a, C1000)
- → bath (# **Bat: bath 20**)
- linger 4 (lingered: C130, C347; lingers: P166, C71)
- tarry 2 (tarry: P37, C998)
- maroon 1 (maroon: C691)

- @ CAVES (bats habitat)
- cave 15 (cave: F18, C39-40, C130, C149, C376, C433-434, C991, I308, I311; caves: P152, C149 (twice), C597-608, I312 (twice))
- spelunker 1 (speluncar: C130)
- ♪ spell 8 (spell: C62, C137, C171; spelled: C347, C949a; spelling: C231, C493; spells: C130)
- → caveman 1 (caveman: C991)
- → cavesdrop 1 (cavesdrop: C34-35)
- [cavern]
- → cage 3 (cage: P106; caged: P114, C130)
- → vault 8 (vault: C130, C149 (twice), C433-434, C627, C949a; vaulted: C149; vaults: C42)
- → → skip 3 (skip: C433-434, C949a; skipping: F13)
- → → jump (# **Bat: verge: bound: jump 7**)
- → → arch 23 (arched: C433-434; arching: C62, C149; architect: C57; architectonic: F16; architectonically: C230; architecture: C47-48; architecture: C47-48; architrave: C962; archways: C47-48)
- → → arc (arc: C49) (# **Bat: stave: rainbow: arc 1**)
- → → dome 4 (dome: C47-48, C71; domed: C149; domes: C782)
- → → tomb 4 (tomb: P176, P644; tombal: C286; tombs: C408)
- → → crypt 2 (cryptic: C130; cryptogram: C741)
- → lair 2 (lair: P365, C80)
- → den 1 (den: C181)
- → grotto 2 (grotto: C347, C408)

@ The Sibylline grotto (Cumaean Sibyl) (*The Aeneid*, book VI, Virgil) and “Sybil” 51

→ cove 2 (cove: C130, I305)

→ → ravine 1 (ravines: C149)

→ → → yaruga 5 (yaruga: C681 (twice), I307, I308, I315)

→ → → gorge 1 (gorgeous: C181)

→ → → abyss 4 (abyss: P179, P647, P805, C493)

→ → → → [hiatus]

→ → → → → yawn 5 (yawn: P984, C47-48; yawned: P478, C130; yawning: C130)

→ → → gulf 7 (gulf: P957, C149 (twice), C171; engulfed: C130, C149; engulfing: C493)

→ → → [gully]

♪ gull 4 (gull: C240; gulls: P243, P441, C240)

→ → torrent 5 (torrent: C149 (twice), C697, C929, C949a)

→ → → cataract (# **Boötes: Aiora: cataract 2**)

→ → → waterfall (# **Boötes: Aiora: waterfall 1**)

cave in (collapse)

→ collapse 5 (collapse: P726, C12; collapsible: C408; collapsing: C681, C929)

↔ BAT (abbr)

→ BAT – Bachelor of Arts in Teaching/ BAT – Bachelor of Applied Technology

→ → bachelor 3 (bachelor: C80 (twice), C275)

→ → groom 4 (groom: C80, C493, C691; ungroomed: C149)

→ → → hostler 1 (hostlerwife: C697)

→ → → horseman 1 (horseman: C130)

→ → → horsewoman 1 (horsewoman: C71)

→ → → stableboy 1 (stableboys: C1000)

→ BAT – *Bon À Tirer* (French “final print proof”)

→ → imprint 2 (imprint: C42, C130)

→ → impress 3 (impress: P885; impressed: C433-434, C697)

→ → print (# **Ornament: pattern: tracery: print 14**)

- → final text 5 (final text: F13, C34-35, C42, C42, C92-93)
- → → [publish]
- → → → issue 2 (issue: C91 (twice), C949a)

♪ BATTER

- batter 1 (batter: C47-48)
- buffet 1 (buffet: C180)
- dough 1 (dough: P428)
- paste 3 (paste: P104; pasted: C47-48, C181; empasted: C347)
- slap 3 (slap: C408; slapdash: C894; slapped: C47-48)
- → slam 2 (slammed: C433-434; slamming: C949a)
- spat 2 (spat: C71, C408)
- trash 1 (trash: C47-48)
- assail 2 (assail: P197; assailed: C549)
- smash 2 (smashed: C71, C949a)

♪ BATTERED

- battered 3 (battered: C810, C949a, C1000)
- shabby 4 (shabby: F20, F27, C130, C1000)
- corny 1 (corny: C172)
- worn 2 (worn: F24, C741, C681)
- ramshackle 1 (ramshackle: P511)
- decrepit 3 (decrepit: C130, C470; decrepitude: C181)
- dingy 2 (dingy: P318, C741)
- lacerated 2 (lacerated: C230; lacery: C181)
- tame 5 (tame: P253, C130, C270, C1000; untamed: P671)
- → domestic 5 (domestic: P230, C12, C42, I312; domicile: C47-48)
- → meek, 1 (meekest: C137)
- → pacific 1 (pacific: C493)

♪ BATTUE

- hue ((# **Artemis: Agrotera: hue 2**)
- chase ((# **Artemis: Agrotera: chase 2**)
- shoot (# **Artemis: Agrotera: shoot 5**)

- pursued (# **Artemis: Agrotera: pursued 9**)
- hunt (# **Artemis: Agrotera: hunt 8**)
- stalk (# **Artemis: Agrotera: stalk 2**)

♪ BATTY

- loony 1 (loony: C629)
- cracked 1 (cracked: C130)
- gaga 1 (gaga: C286)
- mad 6 (mad: P218, P383, C171, C286, C894, C949a)
- lunatic 4 (lunatic: C417-421, C1000 (twice); lunatics: C629)

♪ BÂTIMENT

- building 4 (building: C71 (twice), C949a; buildings: C949a)

♪ BATEAU (a small, light, flat-bottom rowboat)

- rowboat 1 (rowboat: C149)
- motorboat 4 (motorboat: C130, C991, I311; motorboats: I305)
- umyaks 1 (umyaks C741)

♪ BATESIAN MIMICRY

- mimic 4 (mimic: C286; mimicked: C408; mimicking: C62, C171)

♪ BATH ASPARAGUS (star of Bethlehem, star-shaped flowers)

- asparagus 1 (asparagus: C181)

♪ BATHOS

- stutter 1 (stutter: C149)
- stammer 1 (stammer: C130)
- fluff 1 (fluff: P3)
- → downy 1 (downy: C130)

♪ BATE

- dwell 11 (dwell: C47-48, C231, C347; dwelling: F18, C991; dwells: C433-434; dwelt: P33, P718, C119, C286 (twice))
- → retain 8 (retain: C149, C433-434, C727-728; retainer: C691; retaining: C949a (twice); retains: C34-35, C433-434)

- → refrain 1 (refrain: C49)
- → stop 35 (F21, F22, P400-401, P460, P487, P694, P805, P849, P883, C42, C47-48 (twice), C71, C493, C579, C678, C949a, C1000 (three times), C71, C130 (twice), C149 (three times), C347 (twice), C408 (twice), C691, C697 (twice), C949a, C286)
- → take away 2 (taken away: C130; took away: C130)
- → roadside 1 (roadside: F27)
- → control 6 (control: C42, C47-48, C347, C433-434; controlled: C12, C130)
- → contain (# **Ursa Major: bear: contain 26**)
- → check 11 (check: F28, C47-48, C120-121, C949a, C962; checked: C433-434, C949a; checking: C597-608, C697, C949a (twice); rechecked: F18)
- → hold (# **Ursa Major: bear: hold 21**)
- → falcon 1 (falcon: C47-48)
- → hawk 3 (hawk: C27; hawked: C171; hawking: C949a)
- → bark 6 (bark: P52, P236, C47-48; barked: C149; barking: C991; barky: C998)
- → saturate 1 (saturate: C42)
- → tan 2 (tanned: C130; suntanned: C949a)
- → soak 2 (soaked: C579; soaks: C596)
- → pour 3 (pour: C678; pouring: C80, C130)
- → drench 3 (drenched: C62, C149 drenching: F27)
- → diminish 1 (diminishing: C80)
- → ebb 3 (ebbed: C71; ebbing: P996, C609-614)
- → lapse 2 (lapse: C347, C433-434)
- → moderate 1 (moderate: C130)
- → slacken (# **Ornament: lime: slacken 3**)
- → deduct 2 (deductions: C47-48, C181)
- → rage 2 (rage: C171; rages: C171)
- → fury 4 (fury: C433-434, C1000; furies: C680; furious: C1000)
- → ferocious 3 (ferocious: F25, C130; ferociously: P352)
- → frantic 3 (frantic: C71, C130; frantically: C149)
- → anger 1 (anger: C347-348)
- → wrath 1 (wrath: C230)
- → fume 1 (fumed: C286)

♫ BUTT

→ [gunstock]

→ → rifle-butt 1 (rifle-butt: C130)

→ [cigarette butt]

→ → stub 1 (stubby: C286)

→ → stump 3 (stump: P129, C149; stumps: C149)

♫ stumparuper 1 (stumparumper: C12)

→ → cigarette (# **Stellarium: celestial terms: M82: cigarette 2**)

→ → smoke 9 (smoke: P328, P757, C149, C181, C949a; smokes: C47-48; smoking: C130, C149, C1000)

→ [large cask]

→ → barrel (# **Bat: stave: barrel 1**)

→ → pipe 10 (pipe: P690, P733, P826, C47-48, C130 (twice), C149, C408, C629, C949a)

→ leaf (# **Bat: bodkin: knife: blade: leaf 9**)→ → newspaper (# **Bat: bodkin: knife: blade: sheet: newspaper 18**)→ → blade (# **Bat: bodkin: knife: blade 6**)

→ [ass]

→ → nates 1 (nates: C130)

→ → rear (# **Bat: rearmouse: rear 3**)

→ → buttocks 2 (buttocks: C130, C181)

→ → breech 2 (breeched: C71; breeches: C181)

→ gay (# **Bat: slang: gay 6**)→ fag (# **Bat: slang: fag 1**)→ queer (# **Bat: slang: queer 3**)→ camp (# **Big Dipper: van: camp 1**)→ fairy (# **Bat: slang: fairy 5**)

♫ BUTTINSKY

→ meddler 1 (meddle: C71)

→ interpose 1 (interposed: C894)

→ busybody 1 (busybody: C894)

→ *persona non grata*: King Charles in Zembla

♪ ABATE

- lower 2 (lower: C130, C894, C991; lowering: F21, C172)
- humble 9 (humble: C12, C130, C137, C149, C230, C238; humbler: C493; humbly: C71 (twice))
- knock down 1 (knocked down: C130)
- curtail 1 (curtail: C691)
- drop off 3 (drop off: C181, C493, C991)
- fall off 1 (fall off: P9)

♪ ABET

- induce 2 (induced: F24, C71)
- spark 3 (spark: C130; sparkled: C347 sparkling: C741)
- abetted 1 (abetted: C240)

♪ APPROBATION

- self-approration 1 (self-approration: F14)

ORNAMENT (761)

→ ornament 5 (ornamental: C130, C993-995; ornamented: C549; ornamenting: C1-4; ornaments: P828)

↔ SIGN

→ sign 14 (sign: P351, C230, C286 (four times), C433-434, C493, C678, C681; signed: C71, C80; signing: F16; signs: C991)

♪ -sign- 20 (assign 4, consign 2, design 5, insigne 1, signpost 1, signal 2, significant 2...)

→ label 1 (labeled: C949a)

→ password 2 (password: C12, C549)

→ signature 1 (signature: F16, C1000)

→ code 2 (code: P22, C469)

→ → encipher 2 (deciphered: C12, C79)

→ → scramble 3 (scramble: C149, C433-434; scrambled: C1000)

→ → → climb 12 (climb: C408 (twice), C949a, I307; climbed: P784, C433-434, C662, C741; climber: C130, C149; climbing: C70)

→ omen 1 (omens: C47-48)

♪ amends 2 (amends: C433-434; amenities: C47-48)

♪ ament 1 (ament: P965)

♪ -omen- 65 (cognomen 2, moment 45, nomenclature 1, phenomenon 8, promenade 5, women 3...)

→ → auspice 1 (auspices: C697)

→ → portent 1 (portentous: I309)

→ → foresight 1 (foresight: C949a)

→ → anticipation 4 (anticipate: C130; anticipation: C493, C691; anticipatory: C47-48)

→ → hint 8 (hint: P752, P804, C34-35, C47-48, C347, C579; hints: C1000; hint-glint: C34-35))

→ → imply 4 (implicit: C493; implied: C86-90, C433-434; implies: C549)

→ → indicate 6 (indicate: F13, C347; indicated: F16, C741; indicating: C130, C991)

→ emblem 4 (emblem: C433-434, I307; emblematic: C70, C286)
 → → device 6 (device: C80, C130, C403-404, C408, C627, C671-672)

→ mark 16 (mark: P763, C70, C172; marked: F13, P279, C71, C80, C130, C181, C287, C433-434, C691, I308; marker: C181; marking: C130; markings: C319)

♪ -mark- 44 (watermark 2, trademark 1, supermarket 2, Remarks 1, Denmark 2, remarkably 4...)

♪ marquee 1 (marquee: P452)

→ → label 1 (labeled: C949a)

→ → vestige 3 (vestige: F19, C71; vestiges: C1000)

→ → bruise 1 (bruised: C991)

→ → seal 4 (seal: C1000; sealed: C130; sealers: C962; sealskin: C47-48)

→ → stamp (# **Bat: hit: stamp 2**)

→ → watermark 2 (watermark: C493, I306)

→ → tag 1 (tag: C286)

→ → scuff 1 (scuffed: C1000)

→ → → cognomen 2 (cognomen: F24, C71)

→ → → dub 4 (dubbed: C62, C238, C949a; dubbing: C71)

→ → → quote 22 (quota: F13; quotation: C172; quotational: I309; quote: F14, P756, C79, C230, C384, C426, C549, C782, C949a, C1000; quoted: C61, C98, C929 (twice), I305, I306; quoting: F25, P956, C49)

→ → → ticket 1 (ticket: C1000)

→ → → refrain 1 (refrain: C49)

→ → → burden (# **Big Dipper: harass: saddle: burden 3**)

→ → → follow 35 (follow: F14, C47-48, C130, C149, C171, C275, C470, C993-995, C1000; followed: F23, C47-48 (twice), C80, C130 (twice), C149, C230, C286, C433-434; follower: C71; followers: C70, C171; following: C17, 29, C47-48, C57, C162, C171, C286, C347, C469, C493, C579, C596, C922, C957)

→ → → tail (# **Big Dipper: tail 9**)

→ brand 8 (brand: F27, C181, C549, C727-728, C741; branded: C991; brandy: F22, C17, 29)

- index 18 (index: F13, F28, P94, P188, P533, C47-48, C130, C286, C408 (twice), C991, C1000, I304, I309, I310 (twice), I311, I313)
 - → forefinger 2 (forefinger: C130, C1000)
 - → thumb 7 (thumb: P187, C130, C741, C810; thumbnails: C949a; thumbs: C949a; thumbtacked: P98)
 - → finger 25 (finger: F22 (twice), P191, C130 (twice), C181, C929, C949a; fingering: P658; fingernails: P186, P355; fingers: F24, F26, F28, P256, C1-4, C12, C130, C286 (twice), C408, C433-434, C597-608, C810, C998; fingertips: C1000)
 - → palm 9 (palm: P256, P291, C130, C286, C408, C493, C998; palms: C697, C894)
 - → fig 4 (fig: C91 (twice), C408; figs: C962)
 - → fist 7 (fist: P942, C47-48, C130, C929, C991 (twice) fists: C130)
 - → [manual]
 - → → directory 2 (directory: C949a (twice))
 - token 2 (tokens: F18, C347)
 - → character 13 (character: P345, C27, C240, C433-434, I310; characters: C316, C433-434, C627, C894, C949a, C1000 (twice), I304)
 - → memory 3 (memorable: C71; memorandum: C91; memoriam: C920; memories: P633, C149, C596, I308; memorize: F21; memorizing: C741; memory: P159, C130, C270, C408, C426, C433-434, C627, C894, C949a, C1000, I309)
 - → memento 3 (memento: C143, C149, I312)
 - → badge 1 (badge: C286)
 - → → medal 4 (medal: I314; medals: C130, C741 (twice))
 - → [pin]
 - → → thumbtack (# **Ornament: sign: thumbtack 7**)
 - → tally 1 (tally: C782)
 - → chip 5 (chip: C61 (three times); chippo: P65 (twice))
 - → [slug]
 - → → loaf (# **Bat: bat along: loaf 2**)
 - → → tramp 1 (tramp: C131-132)
 - → → idle 3 (idle: C62, C71, C998)

→ signal (signals: C130, C991) (# **-sign-** : **signal 2**)

→ semblance 26 (semblance: C47-48; semblerland: C894, C949a; resemblance: C42, C433-434, C894 (three times), I310; resemblances: C894; resemble: C12, C80, C894; resembled: C347-348, C894 (twice), C949a, C991; resemblers: C894; resembles: C62; resembling: C1-4, C47-48 (twice), C286, C549; resent: C408)

→ prodigy 5 (Latin *prodigium* “prophetic sign, omen”) (prodigy: C408, I310); prodigious: C130, C426, C596)

→ → miracle 10 (miracle: F27, P137, C230 (twice), C991 (twice), I309; miracles: P886; miraculous: C47-48, C691)

→ → wonder 38 (wonder: F27 (twice), P166, C181, C334, C417-421, C433-434, C493 (three times), C697, C802; wondered: F16, F25, C149, C408, C433-434, C469; wonderful: F21, P220, P839, C12, C130, C172, C691, C810, C835-838, C894, C949a (twice), C1000; wonderfully: P745; wondering: C47-48, C230, C286, C949a; wonders: C62, C376-377)

→ → marvel 12 (marvel: P678, C678 (twice), I314; marvelous: F28, C172, C433-434, C691, C1000; marvelously: C149, C681, C949a)

→ → genius 10 (genius: C42, C49, C172, C181, C238, C247, C549, C681, C922, I314)

→ ampersand 1 (the sign &) (ampersand: P534)

↔ PATTERN

→ pattern 7 (pattern: P813, C149, C347, C403-404; patterned: C130; patterns: C149, C347)

→ [matrix]

→ → die 28 (die: P213, P214, P473, P519, C584, C681, C691, C894; died: F13, P71, P99, P237, P682, C17, 29 (twice), C62, C71 (three times), C130 (twice), C230, C231, C286, C293, C1000, I305; dicing: C130)

→ → tessera 1 (tessera: C1000)

→ → mold 1 (moldings: C47-48)

→ → womb 2 (womb: P643, C678)

→ → [ambience]
 → → → medium 3 (medium: F13, P639, C80)
 → → → milieu 1 (milieu: C627)
 → → → midst 3 (midst: F17, C376-377; amidst: 149)
 → → → → kernel 2 (kernel: C130 (twice))
 → → → → pith 2 (pithy: F28, C384)
 → → → → seed 2 (seed: C579; seedy: C408)
 → → → → grain 1 (grain: P454)
 → → → → bullet 4 (bullet: C1000 (twice), I313; bullets: C1000)
 → sample 4 (sample: C71, C991; samples: C172, C629)
 → → specimen 3 (specimen: C47-48, C270; specimens: C130)
 → → model 4 (model: C1-4, C47-48; models: C130, C681)
 → form 19 (form: P111, P381, P456, P512, C130 (twice), C131-132, C162, C286, C493, C596, C949; forms: P534, C493, C549, C1000; forming: F15, C549, C949a)
 → → original 4 (original: C433-434, C549, C671-672, C998)
 → → [cliché]
 → → → platitude 1 (platitudes: C286)
 → bric-a-brac 1 (bric-a-brac: P926)
 → [stigma]
 → → stain 10 (stain: C408, C549; stained: P752, C130, C697, C1000, I312, I314; stains: C1000; abstained: F21)
 → → spot 22 (spot: F16, C130 (twice), C149, C162, C171, C172, C238, C347 (three times), C408, C993-995, C1000 (twice), I305, I309, I310, I311; spots: P154; spotted: C408; spout: C1000)
 → → polluted 2 (polluted: C130, C1000)
 → → splotch 1 (splotch: C810)
 → [tracery]
 → → design 4 (design: C130, C347; designated: C171; designer: C549) (# **-sign- : design 4**)
 → → [mottle]
 → → → dapple 2 (dapple: C408, I312)
 → → → streak (# **Boötes: ploughman: streak 5**)
 → → print 14 (print: C149, C433-434; printed: F13, F18, P36, C172, C741, C949a; printer: C98; printers: C286; printing: C17, 29, C171; prints: C71)

→ lame 2 (fabric with interwoven gold or silver threads) (lame: P129, C1000)

@ Tamerlane 1 (Tamerlane: C347). Famous Tamerlane is known as **Timur the Lame**.

→ → maim 1 (maimed: C12)

→ → limp 6 (limp: F22, P736, C347, C433-434, C691, C810)

→ → flabby 1 (flabby: C230)

→ → loose 5 (loose: F24, C62, C130, C149; loosely: C131-132; loosing: C71)

→ → slack 3 (slacken: C149; slackening: F23; slacks: F26)

→ → game 26 (game: P339, P813, P819, C47-48 (twice), C49, C130 (five times), C189 (twice), C347 (twice), C549 (twice), C681, C734-735, C949a; games: P307, C130, C181, C347, C819, I313)

→ → lamp 6 (lamp: P6, C47-48, C149; lamplight: F23; lamps: C57, C230)

→ [patter]

→ → prattle 2 (prattle: C80, C433-434)

→ → piffle 1 (piffle: C1000)

→ → blabber 1 (blabber: C172)

→ → splutter 1 (splutter: C1000)

♪ [patten]

→ → clog 1 (clogged: C949a)

→ [patterned uniform]

→ → frogged (uniform) 1 (frogged: C962)

→ seersucker 1 (seersucker: C949a)

↔ [BLAZON]

→ heraldic (# **Bat: pile: column: herald 6**)

→ → (heraldic) lily 3 (lily: C47-48, C408; lilies C678)

→ escutcheon 2 (escutcheon: C270, I312)

→ crest 4 (crest: I306; crested: C1-4, C962; crests: C71)

→ → ridge 4 (ridge: C149, C949a; ridges: C149 (twice))

→ → → cliff 2 (cliff: C149; cliffs: C287)

→ → comb 4 (comb: P942, C80, C949a; honeycombed: C681)

→ → ripple 9 (ripple: P919, C149; rippled: C433-434; ripples: C408; ripplestone: C149 (twice), C597-608, C697, I312)

→ → top (# **Ursa Major: major: top 18**)
 → → peak (# **Stick: spike: peak 3**)
 → → tip (# **Bat: stick: spike: tip 6**)
 → → zenith 1 (zenith: C596)
 → [cadency, cadence]
 → → rhythm 7 (rhythm: F23, P952, C17, 29, C662, C691, C835-838; rhythmically: C149)
 → → pomp 2 (pompous: F25; psychopompos: C549)
 → → radiance 4 (radiance: C130, C549, C835-838, C993-995)
 → → glow 9 (glow: C42, C47-48, C80, C433-434; glowed: P681; glowing: C172; glows: C347; afterglow: C596; fore-glow: C130)
 → → splendor 2 (splendor: C47-48, C71)
 → → brilliance 8 (brilliancy: C469; brilliant: F15, F26, C171, C408, C433-434, C629, C957, I314)

↔ DECORATION

→ → decoration 2 (decorations: C130; decorous: P845)
 → → flourish 3 (flourish: F28; flourished: C12; flourishing: C149)
 → → illuminate 5 (illuminated: C47-48; illuminates: C71; illuminating: C80; illumination: C275, C433-434; illumined: C130)
 → → trim 2 (trim: C433-434, C629)
 → → knickknack 1 (knickknackatory: C130)
 → → carve 2 (carved: C47-48; carving: C171)
 → → array 1 (array: C149; disarray: C433-434)
 → → engrave 1 (engravings: C130)
 → → emblazon 1 (emblazoned: C130)
 → → charm 13 (a small ornament worn on a necklace or bracelet) (charmed: P452; charming: F23, C12, C47-48, C70, C79, C433-434 (twice), C691, C768, C957; charmingly: C47-48; charms: C957)
 → → spell 9 (spell: C62, C137, C171 spelled: C347, C949a spelling: C231, C493 spells: C130 spelt: P207)
 → → grace 15 (grace: P280, C47-48, C130, C347, C433-434; graced: C12, I311; graceful: C1-4, C71, C80, C408; gracefully: P68, P651; graciously: C579; graciousness: C47-48)
 → → enhance 3 (enhance: C130; enhanced: F27, C101)
 → → spangle 6 (spangled: C130, C433-434; spangles: C1000)

↔ ORNATE

→ ornate 2 (ornate: C130; ornateness: C671-672)

→ → fancy 11 (fancies: C80, C493, C579; fanciful: C502a; fancy: P60, C71, C149, C493, C671-672, C894 (twice))

→ → beribboned 1 (beribboned: C181)

↔ JEWELRY

→ jewelry (# **Ali Baba and 40 Thieves: jewelry 139**)

STELLARIUM (1203)

↔ STAR

→ star 29 (star: P96, P184, P257, P432, P850, C42, C80, C270, C347, C493, C596, C627, C691; starless: C130, C347; starlight: P497; starover: P189, P627, C627 (twice); starr: C181; starred: C433-434; starry: C347; stars: P122, P152, C47-48, C149, C802, C1000)

→ → genius 10 (genius: C42, C49, C172, C181, C238, C247, C549, C681, C922, I314)

→ → champion 2 (champion: I306, I314)

→ → whiz 4 (whizz: C230; whizzed: C80, C949a; whizzing: C171)

→ → sensation 7 (sensation: P916, C130, C230, C286; sensation-al: C149, C181, C408)

→ → expert 8 (expert: C80, I313; experts: C130, C681 (twice), I305, I310, I311)

→ → celebrity 9 (celebrated: F19, F23, C231, C671-672, I305, I307, I309; celebrities: C238, C691)

→ → hero 11 (hero: C47-48, C71, C417-421 (twice); heroes: C681; heroic: F13, C42, C47-48, C70, C130; heroism: C1000)

→ [starry-eyed]

→ → naïve 3 (naive: C71, C962; naivete: C286)

→ → ingenious 2 (ingenious: C662; ingenuity: C62)

→ → harmless 6 (harmless: C47-48, C130, C171, C286, C681, C949a)

→ → innocent 11 (innocent: F17, F24, P321, C17, 29 (twice), C130, C149, C171, C385-386, C549; innocently: C181)

♪ Starr, Mrs. 1 (starr: C181)

♪ outstare 1 (outstare: P122)

♪ Starbottle 1 (starbottle: C627)

→ Stella 1 (stella: C627)

♪ cellar 3 (cellar: C681; cellars: C130 (twice))

♪ -stel- 4 (pastel 1, tasteless 3)

♪ ♪ stern (German “star”) (# **Stellarium: constellations: Puppis: stern 1**)

→ [ester]

♪ jester (# **Bat: rod: bauble: jester 1**)

♪ -ester- 16 (western 10, yesterday 4, rhymester 1, pestering 1)

♪ -ster- 13 (upholstery 1, minister 4, youngster 1, prankster 2, preposterous 4, spinsterish 1)

♪ -stair- 31 (upstair 10, stairs 13, backstairs 1, downstairs 2, staircase 5)

→ [Astra]

♪ castrate (castrate: C697)

↓ *per aspera ad astra* (per aspera “ex aspera”)

♪ aspera 1 (asperse: F14)

→ exasperate 5 (exasperated: F25; exasperating: C238; exasperation: C171 (twice), C286)

→ torment 7 (torment: P300, C597-608; tormented: C376-377, C949a; tormentor: F21, C894; torments: C347)

→ tantalize 2 (tantalizing: C130, C991)

→ throe 1 (throes: C1000)

→ misery 4 (miserable: C991; miseries: P338; misery: C949a, I309)

→ agony 5 (agony: F20, P853, C433-434, C1000; agonizing: C47-48)

→ suffer (# **Ursa Major: bher root: suffer 8**)

→ [aster]

♪ -aster- 35 (disaster 2, Easter 10, faster 3, master 10, masterpiece 7, scoutmasters 1, stationmaster 1, taster 1)

→ sun 76 (sun: F20, P51, P107, P184, P200, P668, P702, P985, P994, C39-40 (three times), C47-48 (four times), C61, C71 (three times), C80, C130 (four times), C181, C240, C286, C408 (twice), C697, C782, C835-838, C949a (twice), C993-995, I314; sunbeam: F28, C80; sunbeams: C993-995; sunburst: P146; sun-bathing: C697; sun-creamed: C782; Sunday: C130, C181, C433-434; Sundays: C802; sundown: C61; sundry: C493, C1000; sunglassers: P936; sunglasses: F26; sunlight: C149; sunny: C171, C802, C949a, C1000; sunrise: C181;

sunset: F14, F17, P286, P850, C42, C47-48, C130, C238, C433-434 (twice), C802, C1000, I312 (twice); sunsets: C130; sunshine: I314; suntanned: C949a)

♪ -sol- 77 (Latin “sun”) (solace 3, solarium 1, solarization 1, sold 3, soldiers 3, solecism 1, solely 3, solemn 8, solidly 8, solitary 3, solitude 3, solo 1, solutions 1, solus 3, solve 4, absolute 8, consolation 4, desolate 3, dissolve 5, insolent 1, obsolete 6, resolute 3, unsolvable 1)

→ → Heliotropium (Turgenevi) 1 (heliotropium: C62) (Helios, Sun)

→ five 19 (five: F15, F20, P120, P133, P485, P903, C47-48, C120-121, C130, C149, C238, C286, C433-434, C579, C810, C819, C949a, C991, I314)

↔ CONSTELLATIONS

→ [constellation]

♪ cancellation 1 (cancellation: F26)

→ **Anser, Goose**

→ goose 4 (goose: C189 (twice), C319, I307)

→ **Antlia, Air Pump**

→ → pump 2 (pumping: C691 pumps: C130)

→ **Ara, Altar**

→ Altar 2 (altar: P415 altars: C71)

→ **Argo Navis**

→ → Argus 5 (argus: C17, 29, C47-48, C949a (twice), I307)

→ → ship 2 (ship: C949a, C1000; spaceships: C922)

→ **Aquila, Eagle**

→ eagle 3 (eagle: C181, C697; eagled: C697)

→ **Aquarius, Water Bearer**

→ → Water Bearer 2 (“I then dialed 11111 and returned with a glass of water to the scene of the carnage”; “The gardener took the glass of water”, C1000)

→ **Auriga, Charioteer**

→ → driver (# **Bat: driver 3**)

→ **Caelum, Chisel**

- chisel 1 (chiseled: F26)
- **Camelopardalis, Giraffe**
- giraffe 1 (giraffe: C408)
- **Cancer**
- cancer 2 (cancer: P78, C286)
- → crab 2 (crab: C171; crabbed: I313)
- **Canis Major/ Canis Minor/ Canis Venatici**
- → dog 14 (dog: P476, C62, C80, C149 (three times), C230, C493, C810, C949a, C991, C1000; dogs: P531; dogwoods: C347)
- → sheepdog 1 (sheepdog: C149)
- → Great Dane 1 (Dane: C172)
- → terrier 1 (terrier: C230)
- → boxer 1 (boxer: C991)
- → alsatian (# **Ploughman: shepherd: German shepherd dog: alsatian 1**)
- **Columba, Dove**
- dove 2 (dove: F28; doves: C130)
- **Coma Berenices, Berenice's Hair**
- → hair (# **Bat: pile: hair 39**)
- **Corvus, Crow**
- crow 3 (crow: P603, C603, C803)
- **Crater, Goblet**
- krater 1 (krater: C130)
- goblet 1 (goblet: C47-48)
- → cup 5 (cup: P424, P958, C49, C80, C949a)
- → bowl 2 (bowl: C47-48, C149)
- → dish 1 (dishes: P481)
- **Crux, Cross**
- cross 26 (cross: F20, P488, C149, C171, C287, C768, crossed: P20, P489, P699, C47-48, C57, C79, C130, C149 (twice), C181, C408, C894, C991 (twice); crossing: C17, 29, C408, C949a, C993-995, I312 crossly: C286)
- **Cygnus, Swan**
- swan 3 (swan: C319; swans: I308; swansdown: C80)
- **Equuleus, Colt**

- colt 1 (Dr. Colt: C181)
- **Fornax, Furnace**
- furnace 1 (furnace: F19)
- → stove 1 (stove: C149)
- **Gemini, Twins**
- twins 3 (twins: F23, C171, C347)
- **Globus Aerostaticus, Blimp**
- blimp 1 (blimp: P736)
- balloon 2 (balloon: C171; ballooning: C149)
- **Grus, Crane**
- crane 1 (crane: C697)
- → jack 25 (jack: C17, 29, C949a (three times), C1000 (six times), I307 (twice); jackass: C922; jackboots: C681; jacket: F24, C130, C181 (twice), C433-434, C681, C697, C741, C894, C949a, I314)
- **Horologium, Clock**
- clock 12 (clock: F22, P278, P481, P983, C143, C181; clocks: C181;
- → watch (# **Boötes: Arktophylax: watch 29**)
- **Hydra, Hydrus**
- ♪ hydr- 2 (hydrangeas: C433-434; hydroplane: C71)
- **Indus, Indian**
- Indian 1 (indian: C47-48)
- ♪ industrial 1 (industrial: C12)
- **Corona Australis / Borealis**
- coronach (# **Ali Baba: regalia: coronach 8**)
- **Leo**
- ♪ leo- 7 (Leonardo: C894; leonine: F26; leopard: C408; leopold: I311 (twice); leotard: F21, C579)
- **Lepus, Rabbit**
- rabbit 3 (rabbit: C270, C287, C408)
- **Libra, Scales**
- scales 1 (scaling: C469)
- ♪ library 27 (librarian: C579, C949a; libraries: C691; library: F16, F22, F26, P340, P945, C39-40, C47-48 (twice), C130, C181, C286, C384, C470, C691, C747-748, C887-888, C949a (twice), C962, C991, C1000 (twice), I306, I308, I309)

→ **Lynx, Wilde Cat (Felis, Cat)**

→ cat 7 (cat: F13, C47-48, C49, C62, C493; cats: F13, C80; cat-skin: C171)

→ **Lyra**

→ → mandolin 2 (mandolin: P640, C47-48)

→ → harp 2 (harp: C130; harplike: C408)

→ **Mensa, Table**

→ table 29 (table: F20, F23, F24, F27, F28, C47-48 (three times), C71, C80, C130, C181, C230, C286, C347, C433-434, C579 (twice), C629, C691, C741, C949a (twice), C991 (twice); tables: F22, C697; tablets: C596; bedtable: C130)

♪ tabloid 1 (tabloid: F22)

♪ tabulation 1 (tabulation: F25)

→ **Microscopium, Microscope**

→ microscope 1 (microscopic: C149)

→ **Monoceros, Unicorn**

→ unicorn 1 (unicorns: P820)

→ **Mons Maenalus/ Mountain of Maenalus**

→ mountain 56 (mountain: F26, P110, P802, C70, C80, C92 (three times), C149 (five times), C171, C287, C376, C493, C596, C782, C802, C803, C1000, I305, I307 (twice), I310 (twice), I312, I313; mountaineer: C149, C597-608; mountains: P510, C71, C130 (twice), C149 (four times), C171, C238, C433-434 (twice), C662, C802, C894, C1000, I306 (twice), I314 (twice); mountainside: C149 (twice), C287; mountaintop: P149, C493)

→ **Musca, Fly**

→ fly 9 (fly: P200, P524, C91, C109, C270, C408, C433-434, I306; botfly: C247)

♪ musc- 6 (muscat: C49; muscle: C230; muscles: C131-132, C493; muscovite: C962; muscovy: C12)

→ **Norma, Steel Square**

♪ normal 2 (normal: C493; normally: C149)

→ square (# **Boötes: boot: trunk: square 14**)

→ → level (# **Bat: bar: measure: Gradus: level 7**)

→ **Nubeculla, Cloud (Minor/ Major)**

→ cloud 11 (cloud: C1-4, C130, C149, C782, C802; cloudless: C433-434; cloudlet: P111, C109, C949a; clouds: C408, C691)

→ **Pavo, Peacock**

→ → peacock 3 (peacock: C109 (twice), C149)

♪ pavonian 1 (pavonian: C71)

→ **Pegasus** 1 (Pegasus: C922)

→ **Phoenix** 1 (phoenix: C998)

→ → fire-bird 1 (fire-bird: C130)

→ **Pisces**

→ → fish (# **Stellarium: constellaton: Volans: fish** 7)

→ **Pictor, Painter**

→ → painter 5 (painter: P87; painters: C231; painting: C433-434, C682; paintings: C86-90)

→ → limner 1 (limner: C71)

→ → mason 3 (masonry: C130, C408; masons: C408)

→ **Puppis, Stern**

→ → stern 1 (stern: C949a)

→ **Pyxis, Compasses**

→ → Compasses 1 (compass: C433-434)

→ **Reticulum, Reticulation**

→ → reticulation (# **Bat: bars: reticulation** 1)

→ → net (# **Artemis: Diktyннаia: net** 3)

→ → web (# **Artemis: Diktyннаia: web** 4)

→ **Robur Carolinum, The Royal Oak, King Charles's Oak**

→ oak 2 (oak: C493, C998)

→ **Sagitta, Arrow**

→ → arrow 3 (arrow: P23, P24; arrows: P409)

→ **Sagittarius, Archer**

→ → peashooter 1 (peashooter: C171)

→ **Serpent** 1 (serpentine: C319) / **Serpentarius**

→ → snake 1 (snake: C1000)

→ **Sceptrum Branderburgicum**

→ scepter (# **Bat: staff: insignia: scepter** 2)

→ **Sculptor** 2 (sculptor: C80; sculptured: C137)

→ **Scutum, Shield**

- → shield 1 (shield: C1000)
- **Tarandus, Reindeer**
- reindeer 1 (reindeer: C1-4)
- rein 1 (reins: C810)
- **Taurus, Bull**
- → bull (# **Boötes: Ploughman: oxen: bull 2**)
- Pleiades 1 (Bibliothèque de la Pléiade: C181), star cluster in constellation Taurus
- **Quadrans Muralis, Quadrant**
- quadrangle 1 (quadrangles: C47-48)
- **Ursa Major, Great Bear**
- → **Great Bear 1 (Great Bear: P119)**
- → Ottava (in *Kalevala* a polar star and the Great Bear)
- ♪ Onhava 29 (onhava: F24, C1-4, C12, C47-48, C71 (three times), C149 (four times), C171, C181, C275, C347, C433-434, C579, C697, C741 (twice), C894, C949a, C957, C1000, I307, I310, I311 (twice), I315)
- **Ursa Minor**
- → bear cub 1 (bear cub P565)
- → petitbeurre 1 (petitbeurres: C949)
- **Vela**
- → sails 6 (sail: C149, C230, C1000; sailors: C149, C171; sails: P438)
- ♪ assail 2 (assail: P197; assailed: C549)
- → [velum]
- → coat (# **Bat: bodkin: blade: sheet: coat 14**)
- → cataract (# **Boötes: Aiora: cataract 2**)
- **Virgo, Virgin**
- virgin 6 (virgin: C149; virginal: C12; Virginia: C316, I314; virginity: C597-608; virgins: P323)
- **Volans, Flying Fish / Dorado**
- → flying Fish
- → → fish 7 (fish: F17, P104, P643, C47-48, C286, C691 fished: C949a)
- **Vulpecula, Fox**
- → fox 4 (fox: F17, C71, C130; foxed: P522)

↔ CELESTIAL TERMS

→ celestial 1 (celestial: C627)

→ Big Bang

♪ great bang 1 (great bang: C47-48)

→ fancy (# **Ornament: ornate: fancy 11**)

→ sky 22 (sky: P4, P110, P576, P824, C1-4, C92, C130, C131-132, C149 (twice), C171, C286, C681 (twice), C802 (twice), C873, C991, I312; skye: C230; skyscraper: C12; skyscrapers: C949a)

→ burst 14 (burst: C47-48, C62, C80, C130, C734-735, C802, C835-838, C949a; bursting: C42; bursts: C629; outburst: C47-48; outbursts: C130, C433-434; sunburst: P146)

→ → paroxysm 1 (paroxysm: C802)

→ → spasm 3 (spasmodic: C149, C949a spasms: C130)

→ → attack 8 (attack: F21, P691, C62, C691, C835-838, C894, I313; attackers: C171)

→ → fit 17 (fit: F24, C1-4, C130 (twice), C143, C181, C347; fits: P692, C71, C130, C162, C230, C678, I312; fitting: C47-48, C433-434, C704-707)

→ → seizure 1 (seizure: C286)

→ erupt 1 (erupted: C949)

→ blast 4 (blast: C230; blasted: F17; blasting: C71; blasts: C433-434)

→ flash 16 (flash: C130, C149 (twice), C433-434, C493, C681, C841-872; flashed: C993-995 (twice); flasher: C171; flashes: C347, I308; flashing: C408; flashlight: C130, C347; flashlights: C130)

→ explosion 5 (exploded: C149; exploding: C347; explosion: C149 (twice), C433-434)

→ [flare]

♪ Fleur 15 (fleur: C71, C80 (six times), C433-434 (five times), C691, I307, I311)

→ [northern hemisphere]

→ → hemisphere 2 (hemisphere: C181; hemispheres: C120-121)

→ north 36 (north: C47-48, C130 (three times), C149, C408 (twice), C433-434, C681, C697, C949A (twice), I307, I308, I311, I315; northern: C1-4, C47-48, C62, C70, C130, C149, C238 (twice), C741, C768, C998, I315; northmost: C149, I306; northward: C149 (three times); Norway: C949A; Norwegian: C238 (twice))

→ arctic (# **Boötes: Arktophylax**) (# **Ursa Major: brown bear: arctic 1**)

→ cluster 2 (cluster: C47-48; clusters: C287)

→ → swarm 2 (swarming: P215, C149)

→ spiral 2 (spiral: P559; spirals: P619)

→ nebulae 2 (nebulae: P616; nebulation: C549)

→ → vague (# **Artemis: Diana Omnivaga: vague 10**)

→ → blurry 10 (blur: P405, P548; blurred: C71, C149, C782; blurrings: C678; blurry: P499, C80, C130, C949a)

→ → hazy 1 (hazy: P756)

→ → → Hazel 25

→ → misty 7 (mist: P202, P498, C130 (twice), C433-434, C493, C1000)

→ vortex 1 (galaxy) (vortex: C691)

→ dwarf 1 (dwarf: C149)

→ giant 6 (giant: F17, P124, C61, C80, C697, C1000)

→ ascent 1 (ascent: C149)

→ descent 2 (descent: C149, I306; incandescent: C347)

↔ GALAXIES

→ galaxy 1 (galaxies: P975)

→ **Via Lactea, Milky Way**

→ → milk 6 (milk: C47-48, C130, C949a milkshakes: F21; milkweed: C347 milky: P126)

→ → way 60 (way: F18, F21, F22, F23, F24, P126, P491, P530, P645, P834, C17, 29, C47-48 (five times), C71 (twice), C80, C91, C130 (twice), C149, C162, C171, C181, C230, C238 (twice), C286 (three times), C287, C347, C408 (five times), C426, C433-434 (twice), C470, C493 (twice), C662, C691, C741, C949a (four times), C962, C998, C1000; ways: C47-48, C230, C433-434, C493; wayside: C149)

♪ wye 31 (wye: F13, F17, F18, F19, F28, P250, P390, P490, P508, C1-4 (twice), C47-48, C49, C71, C86-90, C130, C149, C181, C238, C347, C579, C629, C691, C768, C802, C949, C949a (three times), C1000, I307)

→ **MESSIER 81** (Bode's Galaxy)

♪ Baudelaire 3 (Baudelaire: C231 (twice), C998)

♪ Baud 2 (Baud: C408 (twice))

@ plate 8 (plate: F22, F28, P6, P478, C130, C230; plated: C1000;
plates: C470)

@ platform 1 (platform: P731)

@ platitude 1 (platitudes: C286)

@ panel 2 (panel: C80, C130)

@ planchette 1 (planchette: C80)

@ tablet 1 (tablets: C596)

@ bobèche-makers 1 (bobèche: C949a)

@ saucer (# **Big Dipper: dip: sauce 2**)

→ **MESSIER 82** (Cigar Galaxy)

→ Cigar

♪ cigale 2 (French “cicada”) (cigale: C238 (twice); cigales: P242)

→ cigarettes 2 (cigarettes: C530; cigarette: C347)

ALI BABA AND 40 THIEVES (1151)

- Ali Baba
- [woodcutter]
- → timber 1 (timbered: C47-48)
- → lumber 4 (lumber: C130 (four times))
- Iran 2 (iran: I306; iranian: C1-4)
- → padishah 1 (used formerly as a title for the monarch of Iran) (padishah: C579)
- Iraq 1 (iraq: C949a)
- Barber (# **Bodkin: barber 2**)
- Persia 3 (persian: P266, C80, C130)
- Arab 2 (arab: C80; arabian: C433-434)
- “1001 nights”
- [Scheherazade]
- → narrator 1 (narrator: P430)
- thousand (# **Money: thousand 11**)
- nights 97 (nights: P268, P345, C47-48, C62 (five times), C130, C181, C286, C347 (three times) + (night: F24, P7, P18, P147, P177, P333, P431, P494 (twice), P584, P611, P662, P682, P957, C12, C17, 29, C34-35, C47-48 (three times), C62 (twice), C70, C71 (twice), C80 (twice), C130 (six times), C149 (twice), C171 (twice), C181 (six times), C230, C275 (three times), C286, C347 (five times), C408, C433-434, C579, C597-608 (twice), C609-614, C662, C671-672, C681, C802, C949a (five times), C957, C1000 (twice), I306, I314 (twice); nightbox: C949a; nightcap: C62, C130; nightfall: C62, C79, C596; nightly: P115, C62; nightmare: C1000)
- tale (# **Artemis: myth: tale 13**)
- “Open Sesame!”
- → [sesam]
- → open 38 (open: F14, F19, P94, P467, C47-48 (twice), C71, C80 (three times), C130 (three times), C181, C230 (twice), C347, C408, C433-434, C768, C949a (twice), C962, C1000; opened: C47-48, C130 (twice), C286; opening: C1-4, C130, C131-132, C181, C662, C741, C957, I312; openly: C991; opens: C835-838)

- Morgiana (housemaid, helper of Ali Baba)
- → maid 5 (maid: P81, P84, C130, C181 (twice))
- → slave 5 (slave: C678, C962 (twice); slavery: C470; slaves: P938)
- cave (# **Bat: bats habitat: cave 19**)

↔ TREASURE

- treasure 14 (treasure: C130, C149, C286, C433-434, C681 (twice), C810, C1000 (twice), I305, I311; treasured: C741; treasures: C408, I309)
- knickknackatory (# **Ornament: decoration: knickknackatory 1**)
- ♪ treason 2 (treason: F27, C130)
- wealth 1 (wealthy: C171)
- → Ploutos (Greek “ploutos” (πλούτος) means “wealth”)
- → Hades 1 (hades: C549)
- → → underworld 1 (underworld: C47-48)
- fortune 19 (fortunate: C678; fortunately: C172, C433-434, C768; fortune: C1-4, C80; misfortune: C433-434, C1000; misfortunes: F27, C1-4; unfortunate: C42, C433-434, C579, C697, C894; unfortunately: F18, F26, C71; fortuitously: C549)
- rich 19 (rich: F24, C12, C47-48, C130 (twice), C171 (three times), C549, C596, C681, C1000, I306; richer: C12, C230; richly: P970, C319, C549; richness: C433-434)
- → abundant 3 (abundant: F18, F20, F26)
- → copious 2 (copious: C130, C275)
- → lavish 1 (lavished: C47-48)
- → ample 4 (ample: F15, P50, C80 (twice))
- → lush 1 (lush: C287)
- → luxury 12 (luxon: C71; luxurious: C80, C130, I307, I314; luxuriously: C80; lukashevich: C71; luke: C71; lukin: C71 (twice), I312; lukins: C71)
- → exuberant 1 (exuberantly: C62)
- → dense 1 (dense: P786)
- chance 23 (chance: F19, P76, P692, C47-48, C286 (twice), C433-434, C493, C549 (three times), C596 (twice), C609-614 (twice), C662, C678, C802, C949a, C998, C1000 (twice); chanced: C149)

→ → luck 7 (luck: C47-48, C143, C286, C962 luckier: C171; lucky: P212, C433-434)

→ → → felicity 1 (felicities: F15)

→ → → benefit 3 (benefactor: C240; benevolent: C172, I307)

→ → → victor 5 (victor: C895-899; victoria: C240; victorian: C470; victors: C47-48; victory: C286)

→ → → happy 12 (happy: F17 (three times), P29, P241, C47-48, C62, C71, C149, C162, C433-434, C1000)

→ → → success 5 (success: C171, C741, I310; successful: C62, C681; successfully: C70)

→ → → profit 5 (profits: F16)

→ → fate 28 (fatal: C17, 29, C130; fatally: C171, C433-434 (twice); fate: F17, P232, P629, C131-132, C287, C347, C376-377 (twice), C493, C596, C597-608, C629, C678, C681, C949, C1000 (twice), I306; fateful: C1-4, C71, C949a, C991; fates: C171)

→ → doom 5 (doom: P89, P175, C71, C131-132, C270)

→ → destiny 4 (destiny: C549, C629; destination: P697, C130)

↔ REGALIA

→ regalia 3 (regale: C347; regaled: C47-48; regalia: C71)

→ → insignia 1 (insigne: C286)

→ royal 29 (royal: F24, P605, C12 (twice), C42, C47-48, C71, C130 (four times), C149, C171 (twice), C181, C189, C433-434, C597-608, C697, C894, C1000, I305, I313; royalist: C130, C171 (twice), C286; royalists: C130; royalty: C42)

→ majesty 7 (majesty: C130 (three times), C149, C286 (twice), C691)

→ sovereign 1 (sovereign: C894)

→ king 143 (king: P822, P894, C1-4, C12 (five times), C42, C49, C70 (four times), C71 (many times), C80 (twice), C130 (many times), C149 (many times), C171 (eight times), C238 (twice), C247, C275, C286 (five times), C408 (five times), C417-421 (twice), C433-434 (five times), C469 (three times), C549, C579, C597-608 (twice), C662, C681 (twice), C691, C741, C822, C894 (eight times), C949a (twice), C998 (twice), C1000 (five times), I305 (twice), I306 (twice), I307 (twice), I310,

I313 (twice), I314; kings: C12, C62, C149, C171 (twice), C678, C894; kingdom: C47-48, C149, C433-434, C1000 (twice); kingbot: C768)

♫ Kingsley: C691 (twice)

→ queen 36 (queen: C49, C71 (five times), C80 (five times), C130 (three times), C149 (three times), C240, C408, C433-434 (four times), C469, C681, C697, C741, C949A, I305, I306 (twice), I307, I308, I312, I315; queens: C62; chessqueen: I305)

→ prince 25 (prince: F17, C62, C71 (twice), C80 (four times), C130 (nine times), C433-434, C998, I311; princes: C130; princess: I307; princesses: C71, C130, C681)

→ lady in waiting 2 (lady in waiting: C71, C80, I307)

→ page 20 (page: P21, C17, 29, C130 (twice), C149 (twice), C286, C493, C741, C922, I310; pages: F28, C71, C80, C181, C209, C347, C894, C1000 (twice))

→ crown 18 (crown: C71, C130, C433-434, C681 (twice), C803 (twice), C949a (twice), I305, I306 (twice), I311, I314; crowning: C830, C1000, I307; crowns: C949a)

→ coronach 8 (coronach: C71; coronation: C70, C80 (twice), C130, C149, C549, C803)

♫ carnation (# **Artemis: genus dianthus: carnation 2**)

→ → [coronet]

→ → → range 13 (range: P110, P634, C47-48, C149 (three times), C802, C1000, I305, I307, I310, I312; ranger: C810)

→ → → garland 5 (garland: C385-386; garlands: P53, C47-48, C80, C433-434)

→ → → wreath 1 (wreathed: C408)

→ → → rim (# **Bat: verge: rim 3**)

♪♪ korona 2 (Russian “crown”) (korona: C803 (twice))

♫ croon 1 (crooning: C149)

→ → hum 1 (hum: P964, C549; humming: P287)

→ → ripple (# **Ornament: blazon: ripple 9**)

→ → rustle 3 (rustle: P953; rustles: C62; rustling: C80)

→ → murmur 6 (murmured: C80, C130, C149, C691; murmuring: P356, C130)

- → buzz 1 (buzz: P82)
 - → drone 2 (droning: C47-48 (twice))
 - → zoom 1 (zooming: C171)
 - throne 6 (throne: C12, C80, C130, C149, C408, I310)
 - → chair 24 (chair: F23, F24, P11, P145, P948, C80 (three times), C149, C181, C286 (twice), C433-434, C549, C691, C741; chairlift: C70; chairs: P60, C62, C230, C629; armchair: C741, C894; armchairs: C47-48)
 - scepter (# **Bat: staff: insignia: scepter 2**)
 - → [mace]
 - ♪ grimace (# **Bat: staff: insignia: grimace 1**)
- ↔ JEWELRY
- ring 15 (ring: P331, P420, P471, C80, C130 (twice), C1000; ringed: C130; ringing: F14, P480, C80, C181 (twice), C991; rings: P107)
 - necklace 2 (necklace: C681, C949a)
 - → chainlet 3 (chain: C130, C149; chained: C629)
 - perl 2 (perlustration: C741; muderperlwelk: C109)
 - bead 4 (beaded: C433-434; beader: C697; beadiness: C470; beady: C149)
 - gold 30 (gold: C130 (twice), C149, C579; golden: F23, P104, C49, C130, C181, C286, C991; goldenrod: C347; goldsworth: F19, P48, C47-48 (seven times), C62 (twice), C894, C1000 (three times); goldsworthian: F19; goldsworthiana: C47-48; goldsworths: C894)
 - → aura 5 (Latin “gold”) (aura: C181, C286, C433-434; aurait: C678 auricular: C549; auroral: C181)
 - ♪ oriole 2 (Latin “aureoles”) (oriole: C691 (twice))
 - silver (# **Artemis: Melissa Phoebe: silver 8**)
 - gem 4 (gemmed: P884, C949a; gems: P614, C609-614)
 - → diamond 4 (diamond: C80, C130, C949a; diamonds: P19)
 - → emerald 15 (emerald: F24 (twice), P238, C319, C741, C894 (four times), C949a (five times), C1000)
 - → brilliant 8 (brilliant: F15, F26, C171, C408, C433-434, C629, C957, I314)
 - → ruby 5 (ruby: P471, C149, C181, C275, C949a)
 - → → nipple 1 (nipple: C1000)

→ → → wart 2 (wart: C347, C949a)
 → → turquoise 3 (turquoise: C47-48, C130 (twice))
 ♪ Thurgus 9 (thurgus: C130 (four times), I305, I307, I308, I313, I314)
 → → topaz 1 (topaz: P878)
 → → amber 5 (amber: P552, C47-48, C171, C238, C334)
 ♪♪ electron 7 (Greek “amber”) (electric: C130, C347; electricity: C47-48, C130, C347 (twice), I312)
 → → jade 1 (jade: P50)
 → → opal 2 (opal: P111, C80)
 → → amethyst 3 (amethyst: C130, C275, C319)
 → → coral 1 (coral: C12)
 → → carnelian 1 (carnelian: C319)
 → → scarabs 1 (scarabs: F17)
 → → crystal 9 (crystal: F15, F22 (twice), P12, C34-35 (twice), C130, C408; crystallization: C426)

↔ AMOUNT

→ amount 3 (amount: C171, C949a; amounted: C433-434)
 → matter 41 (matter: F14, P375, P816, C47-48 (twice), C62, C70, C71, C171 (twice), C172, C181 (twice), C275, C286, C376-377, C408 (three times), C433-434 (three times), C549, C579, C627, C691, C741, C887-888, C949a (twice), C991; Matterhorn: P784; matters: F17, P601, P801, C80, C230, C286, C433-434 (three times))
 ♪ mutter 5 (mutter: C584; muttered: C130, C894, C949a, C1000)
 ♪ mother 35 (mother: P312, P368, P370, P584, P754, C71 (five times), C80 (four times), C130 (twice), C149 (twice), C347 (nine times), C697, C741, C894, C949a, I305, I307, I311; mothers: C47-48)

↔ MONEY

→ money 4 (money: F17, C149, C286 (twice))
 → hundred 18 (hundred: F13, F15, P277, P673, P769, C80, C120-121, C149 (twice), C181 (twice), C238, C286, C347, C920, C949a, I308; hundreds: C171)
 → thousand 11 (thousand: P74, P120, P276, P277, C149 (twice), C181, C549, C802, C949a, C962; thousands: C71, C130)

- million 1 (million: C1000)
- billion 1 (billions: F17)
- trillion 1 (trillion: P116)
- pound (# **Bat: hit: pound 1**)
- filler (a monetary unit of Hungary, equal to one hundredth of a forint)
- → Fyler 5 (fyler: C71, C433-434 (twice), C691, I307, I311)
- manila (armlets, a form of money, usually made of bronze or copper, which were used in West Africa) 1 (manila: F15)
- pistol (# **Bat: rod: pistol 2**)
- spangle 3 (spangled: C130, C433-434; spangles: C1000)
- ducat 1 (ducat: C149)
- ♪ uneducated 1 (uneducated: C347)
- ♪ education 3 (education: P677, C894, I312)
- [talant]
- → talent 3 (talent: C130, C579, C671-672)
- ≈ [monkey] (500 pounds)
- imp 2 (imps: C171, C691)
- rowdy 1 (rowdy: C171)
- goon 1 (goon: P599)

- ↔ MYSTERIOUS
- mysterious 8 (mysterious: P869, C130, C230 (twice), C231, C286, I305, I313)
- hidden 19 (hid: P172, C408; hidden: C493; hideous: C47-48 (twice), C71, C149; hideous: C47-48 (twice), C71, C149; hideously: C130; hideout: C149, C433-434; hiding: P825, C17, 29, C433-434, C681, I306, I307)
- arcane 1 (arcane: C130)
- abstruse 1 (abstruse: P939-940)
- cryptic 1 (cryptic: C130)
- obscure 8 (obscure: C17, 29, C71, C171, C231, C629 (twice), C939-940, I313)
- secret 30 (secret: F23, P884, C42, C70, C80, C130 (seven times), C171, C172, C230, C286, C347, C417-421, C433-434 (twice), C681, C991, C1000, I309, I311, I314 (three times); secretly: C171; secrets: F17)

↔ MAP

→ map 5 (map: C697, C949a, I308; maps: C287, C493)

→ plan 10 (plan: C71 (three times), C286 (twice), C408, C579, C734-735, C810, I308)

↔ MAGIC WORDS

→ magic 17 (magic: F28, C130 (twice), C131-132, C149, C286, C549, C678, C727-728, C991, C1000; magical: F27, C130, C741, C1000; magically: F24; magicians: C609-614)

→ key 14 (key: C130 (five times), C143, C493, C734-735; keyboard: P649; keyhole: C130 (twice), C143; keys: P825, C57)

→ → fret 1 (fretting: C596)

→ incantations 2 (incantations: C287; incantatory: C835-838)

→ abracadabra 1 (abracadabra: C347)

→ charm (# **Ornament: decoration: charm 13**)→ → spell (# **Ornament: decoration: charm: spell 9**)

↔ 40 THIEVES

→ forty 10 (forty: P121, P275, C12, C70, C80, C433-434 (twice), C697, C1000; fortyish: C433-434)

→ thief 6 (thief: C39-40 (three times) ; thieves: C39-40, C433-434 thieving: I314)

≈ [panther]

→ → ounce (# **Artemis: Pheraea: ounce 2**)

→ robber 1 (robbers: C1000)

→ burglars 1 (burglars: C741)

→ marauders 1 (marauders: C39-40)

→ hoodlum 2 (hoodlums: C47-48, C171)

→ criminal 1 (criminal: C1000)

→ tough 1 (tougher: C678)

→ highway 12 (highway: P933, C47-48 (twice), C62, C71 (three times), C149, C181, C549; highways: C149 (twice))

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